

The year in art, theater, and dance p40, 43

Moth invasion: Should the state spray chemicals on San Francisco? p11

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By Tim Redmond p15



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PHOTO OF BRITNEY SPEARS BY KEVIN WINTER FOR GETTY IMAGES

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

So you want the heartwarming Christmas story, and it almost happened: A 17-year-old girl in Los Angeles girl was dying of leukemia. She'd received a bone marrow transplant, and for some complicated and unexpected reason, her liver began to fail. The doctors at the University of California at Los Angeles Medical Center said she'd die without a liver transplant.

As it turned out, a liver was available and the operation could have gone forward — except that the girl's insurance company, Cigna, refused to pay. This set off a furor — the California Nurses Association organized a protest, word got out on Daily Kos (thanks to blogger Eve Gittleson), and hundreds of people jammed Cigna's phone lines, marched in front of company headquarters, and generally made such a stink that after 10 days of delay, on Dec. 20, the insurance giant caved and approved the operation.

But there's no happy ending here: on Dec. 21, Natalie Sarkysian died. The nurses say that if she'd had the transplant as soon as possible, the outcome might have been different. I'm not a doctor and I wasn't there, so I'm not going to wade into that one.

Here's what I'm going to say:

Anyone who thinks it's possible to reform our health care system while leaving these kinds of decisions in the hands of private, profit-seeking insurance companies needs a transplant of the cerebral cortex.

There are cases like this one all the time — people who suffer because health insurance has become a big business that's all about the bottom line. It's not news

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EDITOR'S NOTES

CONT.

that these big companies routinely reject valid claims and pay their employees bonuses based on how many people are denied health care.

There is no perfect way to provide health care for the entire population of the United States. Any structure that we create will by its nature be large and prone to bureaucratic snafus. There are always going to be limits on resources and hard decisions: Should an insurance pool cover liposuction for an actor who needs to lose 10 pounds for a starring role? (Probably not.) Should it pay for the same treatment for a morbidly obese person who is at risk of heart failure? (Probably so.) Should an 80-year-old person get a kidney transplant while a 23-year-old is left waiting? (I don't know; do you?)

But I do know that if you leave those decisions in the hands of people who will make more money if they choose one path, then the path of one of the most important public policy issues in the nation will be selected on the basis of greed. That's the fundamental flaw in our health care system.

I thought the comments of Rose Ann DeMoro, the head of the CNA, regarding the Sarkysian case were right on point. "Every politician who thinks the answer to our health care crisis is more insurance should stop and think about Natalie Sarkysian," DeMoro said. "Insurance is not care."

That's exactly what's wrong with the plan the governor and the State Assembly have passed.

Sure, it's better to have people insured than uninsured. Universal insurance means fewer people getting very sick and dying for lack of primary care. It means fewer people jamming public hospital emergency rooms. But it doesn't mean everyone's going to get adequate or decent medical treatment — not as long as health insurance is in the hands of people who consider it first and foremost a big business. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW

2007

AN INCOMPLETE, SUBJECTIVE, AND ALTOGETHER INADEQUATE YEAR IN REVIEW

PART THE SECOND

SEPT. 13: BUSH SAYS IRAQIS HAVE REQUESTED AN "ENDURING RELATIONSHIP" WITH U.S.

WHICH IS REALLY CONVENIENT, 'CAUSE WE'VE BEEN BUILDING THESE PERMANENT BASES THERE ANYWAY!

FUNNY HOW THAT WORKED OUT!

NOV. 9: MICHAEL MUKASEY CONFIRMED AS ATTORNEY GENERAL, DESPITE UNWILLINGNESS TO CALL WATERBOARDING TORTURE. SURE, IT'S UNPLEASANT — BUT SO IS SITTING IN RUSH HOUR TRAFFIC!

EVER-COURAGEOUS DEMS DECLINE TO FILIBUSTER.

AUGUST 10: GEORGE BUSH REAFFIRMS HIS STATUS AS IDIOT-IN-CHIEF.

"WE HAVE GOT A BIGGER ENEMY THAN NAME CALLERS. THAT IS AL QAEDA OR PEOPLE LOSIN' THEIR JOBS." *

"YES, ACTUAL QUOTE."

SEPT. 26: HILLARY CLINTON VOTES FOR KYL-LIEBERMAN AMENDMENT, BEGINS COMPOSING FUTURE EXCUSES.

NO ONE HAD ANY REASON TO DISTRUST THE ADMINISTRATION BACK IN 2007!

HOW COULD I HAVE KNOWN?

NOV. 28: GIULIANI REVEALED TO HAVE CHARGED TRIST EXPENSES TO NEW YORK CITY TAXPAYERS.

HEY--IT WAS AN INNOCENT MISTAKE--

--THAT COULD HAVE BEEN MADE BY ANY ARROGANT, ADULTEROUS MAYOR WITH AN AUTHORITARIAN STREAK!

SEPT. 7: WHITE HOUSE OFFICIALS LEARN OF PRIVATE INTELLIGENCE FIRM'S SECRET ENTREE INTO AL QAEDA COMPUTERS, IMMEDIATELY LEAK INFO FOR PARTISAN ADVANTAGE.

GOTTA HAVE PRIORITIES!

OCT. 3: DEPRAVED RIGHT-WING BLOGGERS DECLARE WAR ON 12-YEAR-OLD ACCIDENT VICTIM.

AFTER WE'RE DONE WITH THE KID, I KNOW WHERE THERE'S A HELPLESS PUPPY WE CAN TORTURE!

DEC. 31: N.I.E. STATES THAT IRAN'S NUCLEAR PROGRAM SHUT DOWN IN 2003; PRESIDENT PLEADS IGNORANCE.

NORRODY TELLS ME ANYTHING AROUND HERE!

HE IS SURPRISINGLY UNCONVINCING.

SEPT. 10: THE WORST THING THAT EVER HAPPENED ANYWHERE OCCURS WHEN MONEON.ORG RUNS A NEWSPAPER AD CRITICIZING GENERAL PETRAEUS.

NATION REELS IN SHOCK.

OCT. 13: AL GORE WINS NOBEL PRIZE; GLENN BECK'S HEAD EMPLOYES, I'M OKAY! NO BIG DEAL!

I WASN'T USING THOSE BRAINS ANYWAY!

DECEMBER, VARIOUS DATES: KARL ROVE EMERGES WITH A NEW TALKING POINT: DEMOCRATS LED THE RUSH TO WAR IN 2003.

IT'S ALL TOM DASCHLE'S FAULT!

HE EVEN MANAGES NOT TO BURST OUT LAUGHING. ...SEE YOU NEXT YEAR!

A hard line on 55 Laguna

EDITORIAL In spring 2007, Assemblymember Mark Leno talked to Ruthy Bennett, the point person on the A.F. Evans proposal to build a major housing development on the old University of California at Berkeley Extension campus in San Francisco. Bennett was running into some problems: the site's neighbors didn't think the project included enough community mitigations. And Evans was looking for ways to fund a much larger community center and possibly some affordable housing.

Leno was interested in the project in part because it included plans for 80 units of housing for queer seniors. Open House, a local nonprofit, had been trying to find a site for an LGBT retirement complex for some time, and Evans had agreed to make that part of its project. The assembly member had a friendly relationship with the chancellor of the UC, which owned the land, and he told Bennett he might be able to intercede and help reduce the lease amount the UC wanted to charge the developer. Leno brought Sup. Bevan Duffy, whose district includes part of the site, to the meeting.

Leno told us he made some progress: the UC had wanted \$20 million,

but he talked the chancellor down to \$18 million. "With that \$2 million, we were able to substantially increase the size of the community center," he said.

But at the same time, UC representatives apparently walked away from the table thinking they had a final, done deal — that representatives of the city and the state had signed off on a price, which was now set in stone. "Unfortunately, UC's position is predicated on a deal that doesn't work well for moving this project forward," Sup. Ross Mirkarimi told us. Now that Mirkarimi is demanding greater affordability in the housing — which is largely high-end rentals — Evans is saying it needs a break from the UC, and the UC won't budge an inch.

And somebody needs to budge, or this deal needs to be scrapped altogether — because it's not good for the city.

Remember: this is public land that's been used for public educational purposes for a century. Now the UC and Evans want to turn it into a private, for-profit housing complex. And only a minimal amount of that new housing will be available at a price that's affordable to the vast majority of San Franciscans.

Of the 420 units, only 16 percent (roughly the legal minimum) will be affordable. None of the 80 LGBT units will be rented at anything but market rates unless Open House can raise the money to subsidize them. That's not acceptable: building high-end apartments for the rich does nothing to help the city's housing crisis, and while we agree there's a need for supportive community housing for LGBT seniors, middle-class and poor queers need a place to retire too — and this will do nothing for them.

The project was on the fast track until state senator Carole Migden squeezed the UC and forced a delay until late January. The city has plenty of leverage here: not only does the site require rezoning, but the supervisors would also have to sign off on a plan to hand over a piece of Waller Street to the developer.

At this point city officials need to take a hard line: either Evans and the UC up the affordability level to, say, 40 or 50 percent and guarantee that some of the senior units will be subsidized, or the project dies. Period.

We agree with the neighbors of 55 Laguna who say the site has been empty for too long, is an eyesore, and

CONTINUES ON PAGE 6 »

Amending the solar plan

EDITORIAL San Francisco assessor Phil Ting wants to encourage more city residents and businesses to put solar panels on their roofs. It's a noble idea, but the legislation he and Mayor Gavin Newsom have proposed needs work.

Ting told us he's concerned that buying and installing solar panels is too expensive and that the cost is discouraging people from taking these steps toward putting the city on a path to greater reliance on renewable energy. So he's put forward a two-pronged plan to lower the price: Using funds generated by the sale of Hetch Hetchy power, the city would offer cash payments of between \$3,000 and \$10,000 to residents and businesses that go solar. Then city bond money would be used to finance the remaining installation costs, and customers could pay back the city over 20 years.

The bond money Ting is eyeing comes from a measure passed more than 15 years ago, after the Loma Prieta earthquake, that makes money available for seismic upgrades to commercial property. For various reasons, including the complexity of the requirements, almost none of the \$350 million in that bond fund has been spent, so with the approval of the voters it could be redirected to solar programs.

There are several problems with this approach.

We're always a little leery of spending public money to benefit private property owners (and let's remember that almost everyone who owns a home in San Francisco has seen its value increase dramatically in the past few years, despite the market slowdown). And while Ting and Newsom are right that the Hetch Hetchy money doesn't come directly out of the General Fund, it's still public money that could be spent on other programs — and the mayor is fighting against a plan to spend more city money on affordable housing.

But global warming and energy independence are important enough that we could live with the cash incentives — if the program were tailored to support community

CONTINUES ON PAGE 6 »

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SOLAR PLAN

CONT.

choice aggregation and public power. Instead, in its current draft, the plan would amount to a large incentive for electricity customers to snub the upcoming city program and stick with Pacific Gas and Electric Co. The language of the measure requires that applicants for the incentive program be eligible for a similar state program — but that state program is administered by PG&E and two other private utilities and is available only to their customers.

Starting sometime this year, if all goes well, San Francisco will be in the retail electricity business, competing directly with PG&E. Ting told us he'll make sure the language is fixed to make the program available to all, but we'd go further: a city incentive program should help the city's efforts. The first benefits should go to city customers, and they should be tailored as incentives for residents and businesses to stick with municipal CCA power and reject PG&E.

The bond money is problematic too. As it stands, landlords could pass along half of the costs of that money to tenants, many of whom don't pay their own electric bills anyway and thus would get no benefits. That's got to go: if the city is going to offer cheap loans to let landlords upgrade their buildings (and thus increase the value of their property), the supervisors shouldn't pass any measure that sticks tenants with any of the costs.

The city of Berkeley is working on a similar program that seems much more simple: property owners can borrow money for solar panels and pay it back through increased property taxes. Sup. Gerardo Sandoval has suggested San Francisco pursue a similar plan, and Ting and the mayor should take that into consideration.

There's the kernel of a good idea here — but the supervisors need to make some significant changes to what the mayor and the assessor are proposing before this plan moves forward. **SFBG**

55 LAGUNA

CONT.

attracts crime. It's 5.8 acres of land in a central part of the city, and it shouldn't remain a crumbling ghost of a former college. But the UC and a private developer can't set all the terms here either — and the city can do a whole lot better than the deal on the table right now. **SFBG**

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Pelosi abdicated her role as defender
of our values and needs years ago.



Oil War, by Andrei Bouzikov. Send political art submissions to opart@sfbg.com.

Cindy Sheehan's SF values

OPINION A major difference between Rep. Nancy Pelosi's values and my values surfaced last month.

On Friday, Dec. 14, I learned that since 2002, Pelosi has been a silent partner in the George W. Bush regime's torture policy. As a Bay Area resident for the past 15 years, I can say with confidence that the use of torture is not a San Francisco value.

According to a Dec. 9 *Washington Post* article, Pelosi was one of four members of Congress to witness a "virtual tour" of secret CIA detention sites. Officials have described the briefings as "detailed and graphic." The article, by Joby Warrick and Jan Eggen, revealed that the House Intelligence Committee received 30 briefings on the CIA's torture chambers and the "harsh techniques interrogators had devised to try to make their prisoners talk."

In 2003, Congressperson Jane Harman (D-Calif.), who was also present during the briefings, filed a letter of protest over the interrogation program. After the Democrats won control of the House in 2006, Pelosi passed over Harman, who was in line for chair of the Intelligence Committee, instead naming Silvestre Reyes (D-Texas) to the position. Harman, who publicly voiced her

discontent at her demotion, was punished for speaking out when Pelosi would not.

Pelosi and I both know that the use of torture is outlawed under both the US Army Field Manual and the Geneva Conventions. I have chosen to speak out against the Bush administration's use of torture. Pelosi has chosen to remain silent.

Through her complicity and her actions, Pelosi continues to support an illegal policy that harms our soldiers in the field and is counterproductive to winning the hearts and minds of the Arab and Muslim world. Even committed warmonger Sen. John McCain (R-Ariz.) realizes that the use of torture as a tool to garner information is a flawed and inhumane strategy.

Pelosi has used her position as Speaker of the House to protect the criminal Bush regime, and although she has pledged to hold the president accountable for the Iraq war, she continues to give him the money, and therefore the means, to wage it.

San Franciscans values are good values. We want every person to be guaranteed the very same basic human rights that Pelosi and her wealthy cronies enjoy: peace, shelter, nutritious and plentiful food, health

care, education, and the right to live free from torture. I would add the right to marry whomever one loves regardless of gender or orientation.

The neocon hatemongers have tried to make the word *liberal* an obscenity. Fox News jester Bill O'Reilly has publicly stated that al Qaeda can "go ahead" and "blow up" San Francisco. We cannot allow our values to be marginalized and ridiculed any longer. Our values must spread across this nation because we care about people and we care about true freedom and real representative democracy.

Pelosi abdicated her role as defender of our values and needs years ago, but especially so when she countenanced torture and refused to impeach the Bush regime when San Franciscans voted overwhelmingly in a referendum for impeachment.

The choice is simple and clear in California's District 8. If you want San Francisco values represented in Congress, vote for me in November. If you support torture and war crimes, then vote for Pelosi. **SFBG**

Cindy Sheehan

Antiwar activist Cindy Sheehan is running for Congress as an independent.

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LETTERS

THE CASE FOR MIGDEN

During my 30 years of supporting progressive causes, I have seen our movement go from majority to minority status, in part due to internal divisions that played into the hands of the Republicans. We are just inching back now and can ill afford fighting behind our own lines.

In listening to Carole Migden, Mark Leno, and Joe Alioto Veronese at the Harvey Milk club debate, I heard no coherent reason to unseat a progressive incumbent with 30 years of public service.

I supported Harvey Milk for supervisor in 1975 and got to know him. He was a supreme pragmatist. Milk and Jim Foster had a legendary rivalry. Having said that, it would have been inconceivable to anyone that Foster would run against Milk, because of the damage it would have done to what we then called the gay community.

Leno is an intelligent and hardworking politician. I will probably support him at some time in the future. Migden shares Leno's strengths, but in my experience she is also supremely effective at getting things done, but fast. Her record of carrying and passing legislation speaks for itself, as it should.

Term limits have created a political musical chairs game that pits the personal desires to stay in elected office at odds with personal and political loyalties. I would much rather have the resources spent on this race used to support other progressive causes, where they could be the difference between victory and defeat.

On this one, I'm with Migden.

Gibbs Brown
San Francisco

MILK CLUB ON LEAL

It is clear Mayor Gavin Newsom has made a career milestone for himself on his support for gay marriage. But the mayor's recent firing of Susan Leal lends itself to a disturbing trend that we do not want to go unnoticed.

CONTINUES ON PAGE 8 »

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LETTERS

CONT'D

As leaders and organizers in the LGBT community, it is the Harvey Milk club's responsibility to pay attention to hirings and firings in the Newsom administration. The dismissal of Leal is part of a string of firings of LGBT members, and we are wondering, "Why?" We want our community to participate in all aspects of city government. Leal has been a prominent member of our community for many years.

Although we have been at political odds with Leal in the past on various issues, we are aware that she has become a voice for public power. This is a political position we heartily support. Surely in a time when global warming is a central issue on the minds of all thinking people, Leal's support for public power could not be the reason for her firing ... could it?

We ask for transparency and we ask for representation. We are hoping that Newsom's recent request for resignations from his entire staff does not leave us with a city government that does not represent its constituents on issues of class, race, gender, and economic equality. For a government in service of a few does not represent San Francisco.

The Executive Board of the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club
San Francisco

REDEVELOPMENT QUESTIONS

Why can't local contractors and developers like the editor of *San Francisco Bay View* newspaper work on redevelopment for Bayview-Hunters Point? Why can't the federal government take responsibility and clean up parts of Hunters Point? Lastly, why can't redevelopment put an emphasis on small businesses and more employment for San Franciscans? Maybe the mayor, Sup. Sophie Maxwell, Lennar Corp., and some activists need to talk.

Denise Jameson
San Francisco

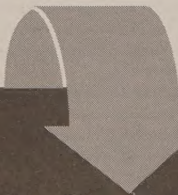
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— **BRUCE B. BRUGMANN,**
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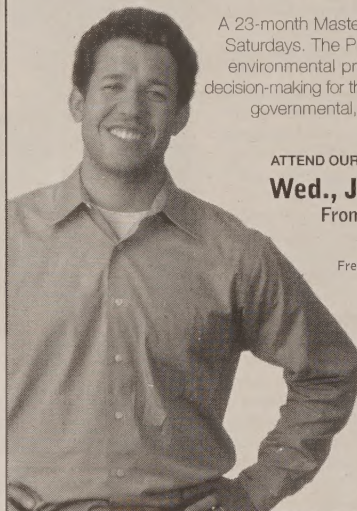
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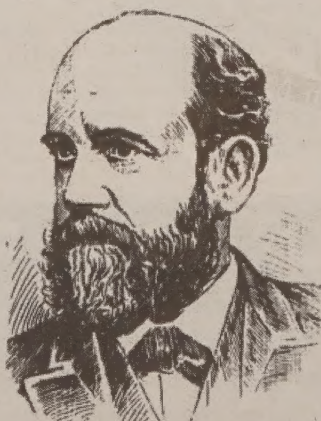
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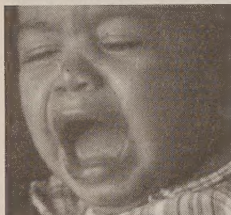
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Guardian's SF Black and white in college football

Turf war

Despite the newborn popularity of synthetic turf, the neighborhood group Friends of Potrero Hill is seeking a moratorium on the San Francisco Recreation and Park Department's plan to transform the Potrero Hill Recreation Center's natural grass field into a soccer field with synthetic grass.

In February 2006 the City Fields Foundation, funded by the Fisher family of Gap fame, invested \$4.5 million to install synthetic turf, new lights, and park benches at Garfield Square in the Mission and Silver Terrace in the Bayview District. City Fields' initial investment is part of a projected \$45 million partnership with San Francisco to improve several parks across the city, according to foundation project director Susan Hirsch.

"I think it's the wrong answer for San Francisco," Jennifer Fechner of Friends of Potrero Hill said. "It is a corporate, toxic answer." Fechner admits the foundation's gift is generous, but she worries that use of the newly installed synthetic fields would be limited to people who play for organized baseball or soccer teams and consequently off-limits to those who wish to participate in informal recreational activities.

After analyzing recent studies by Rutgers University on synthetic turf, Friends of Potrero Hill is also concerned about the harmful effects the turf might have on to people and the environment — the

group cites contaminated groundwater, toxic fumes released from recycled tire pellets found in synthetic fields, and dermal irritation, to name a few.

But recreation directors at Garfield Square and the Potrero Hill Recreation Center, who asked not to be named, say resistance to synthetic grass comes in part from dog owners. "Once a field goes synthetic, they can't take their dogs there," one of Garfield Square's directors said, adding that he is pleased with Garfield's new synthetic field, which has eliminated standing puddles and reduced knee and ankle injuries.

The Recreation and Park Commission was scheduled to meet Jan. 3 to approve contracts for renovations at Potrero Hill, but that meeting has been postponed. Renovations have begun at Crocker Amazon and South Sunset Playground and Franklin Square and Kimbell Playground are also slated for work this year. **(Iris Tablas-Mejia)**

More media consolidation

Independent media was just dealt a more difficult hand. On Dec. 18 the Federal Communications Commission voted 3-2 along party lines to ease the newspaper-broadcast cross-ownership rule. Single corporations will now be able to own both a newspaper and a television or radio broadcast station in the top 20 media

markets in the United States.

FCC chair Kevin Martin, a Republican, insisted consolidation would help the beleaguered newspaper industry. But opponents, including Linda Foley, president of the Newspaper Guild, argued that relaxing this rule will mean job cuts — and fewer reporters around to break stories. "We are very disappointed that the commission voted this way," Foley told the *Guardian*. "It doesn't do anything for media diversity."

This "decision would make George Orwell proud," FCC Democratic commissioner Michael Copps said in a statement posted on the Media Alliance Web site. "We claim to be giving the news industry a shot in the arm — but the real effect is to reduce total newsgathering."

The vote went through despite overwhelming public opposition. "Powerful companies are using political muscle to sneak through rule changes that let them profit at the expense of the public interest," Copps wrote.

The new modification of the cross-ownership ban makes it possible, in theory, for one corporation to own all of the media in one city, according to Jeff Pearson, director of the film *Pirate Radio USA* and an advocate of small independent stations. "We can't just hold our breath the rest of our lives, waiting for big media to deliver," he said. "We're doing something about it ourselves." **(Amy Hough)**



The zoo blues: after Tatiana the tiger escaped from her grotto and killed a young man, the privatized San Francisco Zoo acted as if this were a national security emergency, clamping the lid on public information and ordering all staff not to talk to the press. Is covering your ass more important than letting the community know how this happened?

GUARDIAN PHOTO BY CHARLES RUSSO

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"People don't like planes going overhead spraying stuff."

Gina Solomon, Natural Resources Defense Council

ALERTS

By Deborah Giattina

> alerts@sfbg.com

SATURDAY, JANUARY 5

Girls and guitars

Help young women develop their musical chops at the Blue Bear School of Music's Girls Rock Summer Camp by attending this folk rock-filled benefit. Performers include the band Making Dinner and solo artists Valerie Orth and Bernadette Bohan. 8 p.m., \$5-\$20, sliding scale. Bottom of the Hill, 1233 17th St., SF (415) 621-4455, www.bottomofthehill.com

Fund Revolution

Keep independent journalism alive by supporting the Communist Party newspaper *Revolution* at its annual fund drive. Journalists Larry Everest, author of *Oil, Power and Empire: Iraq and the US Global Agenda* (Common Courage Press, 2004), and Luciente Zamora, recognized by Project Censored for her 2007 article on Mexico's stolen election, appear at the event 2 p.m., \$10-\$25, sliding scale. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk. www.rev.com

Fear of food

Worried about the recent *E. coli* incidents, dangers of pesticides, and potential problems with genetically modified foods? Come to a panel discussion organized by the Center for Urban Education about Sustainable Agriculture to learn more about how to support legislation to make food and the environment safer. 6:30, free. Ferry Bldg., Port Commission Hearing Room, Embarcadero and Market, SF (415) 291-3276, ext. 106. www.cuesa.org

TUESDAY, JANUARY 8

Free Hawaii

Hear about the struggles of the indigenous people of Hawaii from Hawaiian sovereignty activist, indigenous anthropologist, and teacher Lynette Hili'ani Cruz while you learn the lomilomi massage method. The event includes Hawaiian music, crafts, and food. 7 p.m., free. Redwood Gardens Community Room, 2951 Derby Street, Berk. (510) 548-6310 **SFBG**

Godzilla versus Mothra

How monumental estimates of a tiny invasive moth's economic and environmental impacts are threatening San Francisco with aerial spraying

By Sarah Phelan

> sarah@sfbg.com

When retired entomologist Jerry Powell caught two tiny light brown apple moths in a blacklight trap in his Berkeley backyard last winter, he had no idea of the furor his find would unleash — especially in the communities that were subsequently sprayed with female moth pheromones, a process that could come to San Francisco this spring.

Native to Australia and now found widely in New Zealand and the United Kingdom, the LBAM (or *Epiphyas postvittana*, as it's known in bug circles) is classified as a plant pest, but it had never before been reported on the United States mainland, though it was found in Hawaii in the late 1880s.

So its discovery, first in Powell's trap in February and then throughout the Bay Area and the Central Coast in March 2007, drove the US Department of Agriculture to declare a statewide emergency and issue quarantine and extermination directives.

The USDA's problem, as Powell explained, is that unlike many moths, which only lay eggs on oak trees or eat holes in sweaters, the LBAM can lay eggs on and eat many, many plants.

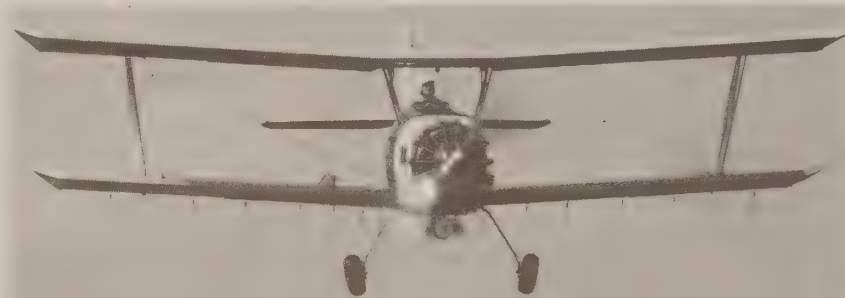


PHOTO BY KEN HAMMOND

Here come the planes: are the moths so dangerous that San Francisco faces an air assault?

"From each batch a hundred tiny caterpillars hatch and feed on a wide variety of shrubs and trees, using silk to tie the leaves up into bundles," Powell told the *Guardian*.

According to the USDA's Web site, this pest could infest up to 80 percent of the continental US and attack 2,000 types of plants, causing huge economic and environmental damage.

Officials with the California Department of Food and Agriculture estimate the LBAM could cause up to \$640 million annually in crop damage and control costs in California alone.

So starting last summer the

CDEA required nurseries to either destroy infested plants or treat them with chlorpyrifos, an organophosphate pesticide derived from World War II nerve gas.

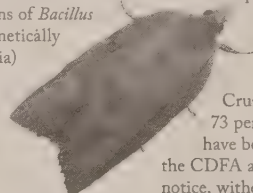
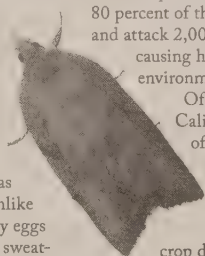
The agency also made ground applications of *Bacillus thuringiensis* (a genetically engineered bacteria) and hand-applied female moth pheromones in other infested areas, including Napa, Vallejo, and Mare Island.

But the agency's most controversial act was the spraying of entire communities, including Santa Cruz, with Checkmate, a synthetic female moth pheromone made by

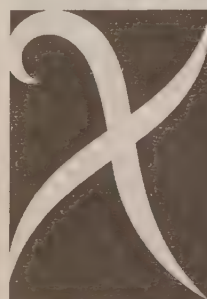
the Oregon company Suterra. Since male moths use the real pheromone to detect females, flooding an area with similar-smelling stuff is supposed to confuse them and prevent mating.

The controversy, according to four lawsuits filed in Monterey and Santa Cruz counties, in which 73 percent of the moths have been found, began when the CDEA acted with minimal notice, without fully disclosing Checkmate's contents until after the spraying occurred, and without adequately demonstrating that the moths were enough of an emergency to exempt the spraying from

CONTINUES ON PAGE 12 »



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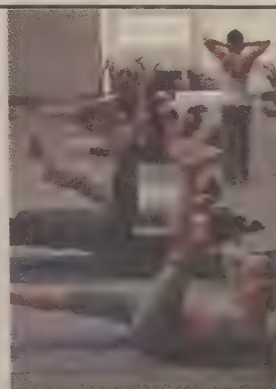
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Spraying CONT.

the California Environmental Quality Act.

Not to mention the sentiment, expressed by numerous members of the sprayed-on communities, that they felt as if they had been airlifted into Vietnam. For three nights in a row crop dusters, flying at 500 to 800 feet, traversed the skies, coating homes and gardens, parks and playgrounds with scentless, invisible, and largely untested female moth pheromones while freaked-out citizens were advised to remain indoors to avoid unwanted exposure.

Numerous health complaints were recorded after the spraying, along with questions about the scientific efficacy of the plan and the worry that the CDFA had paved the way to do an end run around due process — and next time could use heavy-duty pesticides.

Gina Solomon, senior scientist with the Natural Resources Defense Council,

told the *Guardian* the spray's contents are everyday chemicals, often labeled natural or organic, that degrade pretty rapidly into nontoxic by-products.

"But we did have a concern about tricapyryl methyl ammonium chloride, a mild respiratory irritant, which could be of concern in a high dose to sensitive asthmatics," Solomon said.

Solomon gave the CDFA credit "for not picking a pesticide off the shelf," adding, "But it's funny to see them trying to do the right thing, then tripping up over the public process. People don't like planes going overhead spraying stuff and feeling like this is happening without their consent. I feel that if [the CDFA] is going to be inflicting this stuff on us, they need to let people know exactly why."

And with some scientists claiming that pheromones aren't powerful enough to attract every single moth, Solomon is concerned the

CDFA could decide to spray more toxic stuff.

"They could technically spray an insecticide, but I guarantee they'll face a major protest, and it wouldn't make any sense," Solomon said. "For all its nastiness, the moth is not a human health threat. It's a threat to agriculture, nurseries, and gardens. We're not talking about malaria."

Retired entomologist Powell suspects the LBAM was well established in California when he found it, given that it was trapped in a dozen counties within the next month.

"They had probably been here a few years before they happened to stumble into my light trap," he said. "And whenever you have anything that feeds on all kinds of plants, it doesn't become a general defoliator but gets scattered around and causes minor damage. The problem is for nurseries that were forced to shut down and fumigate, but it's not likely to become a

CONTINUES ON PAGE 14

TROUBLETOWN

BY LLOYD DANGLE

WE AMERICANS LIKE TO MAKE FUN OF THE BRITISH WITH THEIR TEA & CRUMPS AND SILLY ROYAL FAMILY GOING BACK THOUSANDS OF YEARS.

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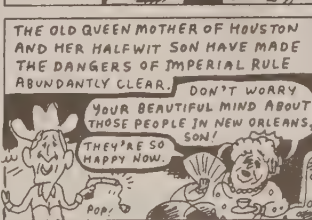


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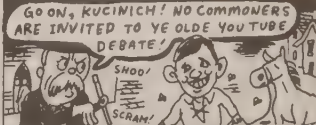
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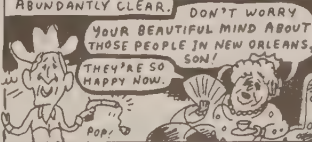
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- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As

\$79.95

15,000 MILE SERVICE

SUGGESTED INTERVALS- 15,000 / 45,000 / 75,000 / 105,000 / 135,000 MILES

* Typically includes the following services

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Mile Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery

Starting As Low As

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30,000 MILE SERVICE

SUGGESTED INTERVALS- 30,000 / 60,000 / 90,000 / 120,000 MILES

* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Mile Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check & Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
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 - Adjust parking brake (if needed)
 - Free rotation upon request
 - Road test
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- Price for your vehicle may vary. Call for details
With this ad. Expires 02/12/08 SF86

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 - Adjust linkage or cable
 - Drive and shift transmission with new fluid
 - Inspect Hydraulic System (if applicable)
- WARRANTY: 1 YEAR, 12,000 MILES ON LABOR 2 YEARS, 20,000 MILES ON PARTS
- *Price shown is for a basic four cylinder American and Import car or light truck.
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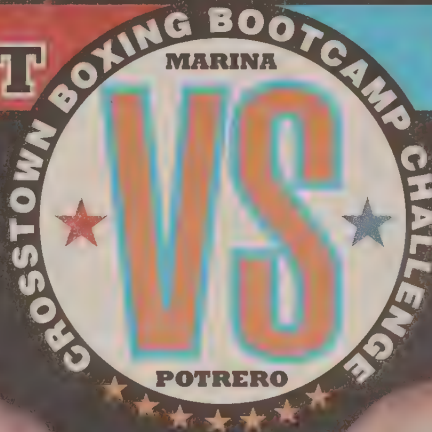
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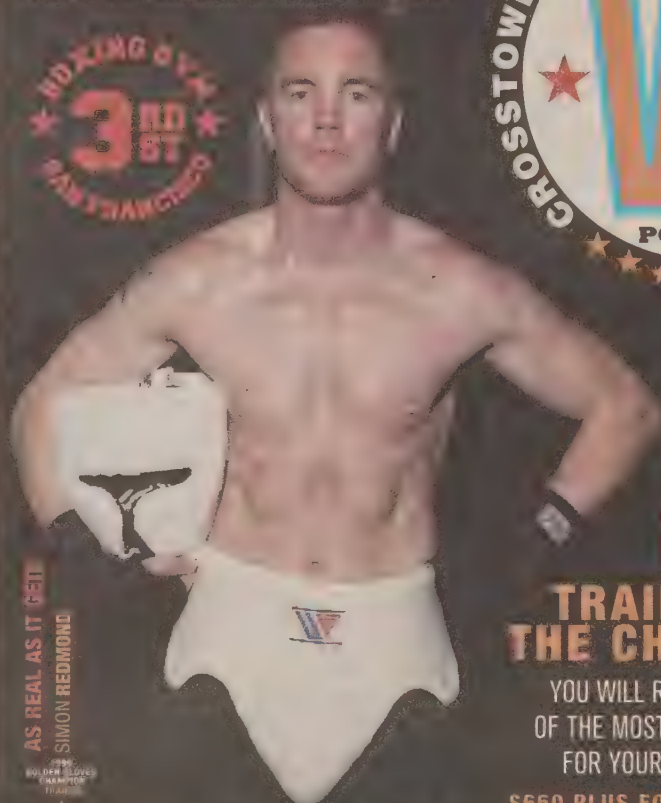
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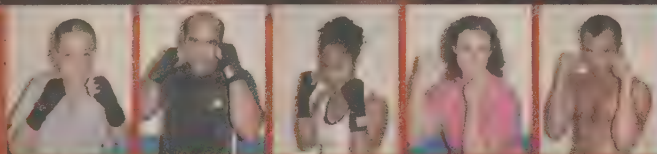
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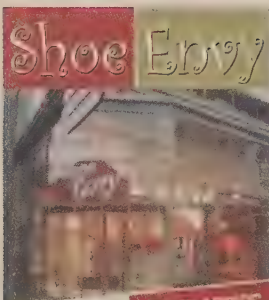
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IT'S A GOOD DAY
Weekly Goodness every week
with Glen Heywood, Goodologist

Dear Goodologist:

I don't feel so good. All I do is work, go home, then go back to work. I think it's winter, but I'm not sure. Please help me.

*Signed,
Stuck In The Same Old Same Old*

Dear SITSOSO:

I don't need a tongue depressor to know that you are afflicted with "the ruts." My prescription? Intensive high-altitude treatments. So bypass work and head straight to "Northstar" Resort. Come Sunday, January 6, for Ski for Education Day. \$25 lift tickets will be available at Porter's Ski Shop.

Be Good, Glen

Dear Goodologist:

Maybe you can settle this. My roommate and I can't agree on what makes a day good. I say it's 10 inches of fresh pow-pow, good vibes and short lift lines. She says it's 12 hours at work, moving the needle and shifting a paradigm. Who's right? We have a pack of coolers riding on it.

*Signed,
Embroidered In Existential Ephemera*

Dear Triple-E:

Congratulations, you just scored yourself a four-pack. Every school-child knows that a good day is spent knee-deep in fresh Tahoe powder. Tell your poor, sick roommate to take two lift tickets and call me in the morning. Or have her sign up for the Women's Ski/Ride Camp, January 9-11.

Be Good, Glen

**Confidential to:
Misses Boarding Action****Dear MBA:**

Dropping out of college certainly worked well for me. But before you ditch your dissertation, I recommend you play hooky instead and come up for College Week, January 14-18, when lift tickets will be only \$51.

Be Good, Glen



Having a Not-Good day?
Visit the Goodologist's
virtual home for more good
advice, tips and vibes:

AGoodDayAtNorthstarResort.com

Spraying CONT.

noticeable pest in the garden. It's likely to attract parasites and predators of similar species in the area."

James Carey, a professor of entomology at the University of California at Davis, is not a specialist in the LBAM. But he does know about invasive biology, having worked on the Mediterranean fruit fly. And in Carey's opinion, the moth can't be eradicated. It's already widespread, he said — and disruptive mating pheromones have never been able to eradicate anything.

"It's not numbers that matters, but numbers of locations," Carey told the *Guardian*. "It's like metastatic cancer, where it's not a matter of a tumor but of tens of thousands of tumors. So any [pockets of moths] that are not 100 percent eradicated can repopulate entire areas."

"San Francisco still has time to get Nancy Pelosi and Dianne Feinstein, whose backyards will be sprayed, to put pressure on USDA to stop the eradication."

David Dillworth, Helping Our Peninsula Environment

He acknowledges the USDA's valid pest-related concerns. "But their entomologists should be able to argue that eradication is feasible, or face the facts that without effective tools not only to eradicate but to detect the moth it's not possible," he said. "Pheromones are weak tools; not all moths come or respond to them. Even in an orchard they don't work that well."

Casey warned that the CDFA will try to say that if we can't eradicate the moth with pheromones, we'll have to spray more pesticides. "But what if you can't eradicate it because it's too far gone?" he asked.

As for the unlikely scenario in which fixed-wing aircraft

fly sideways between high-rises and the Transamerica Pyramid as they spray clouds of pheromones across the Castro, Chinatown, and beyond, Carey observed, "These moths can live in little pockets, so San Francisco will become a reservoir for them."

The CDFA's Steve Lyle told the *Guardian* that at this point the agency has completed treatment for 2007 and is evaluating what it will do in 2008 and where it will do it.

"It's fair to say that the entire program is being assessed, but we have made no definitive decisions and made no announcements," Lyle said.

With the Office of Environmental Health Hazard Assessment reassessing whether Checkmate causes harm to people, plants, and pets, Lyle added, "The moth is of serious concern to the feds. Unfortunately, this invasive pest is established in an urban area."

USDA public affairs specialist Larry Hawkins was a little less vague. "Since LBAM has been found in San Francisco proper and in the East Bay, these areas are likely to be treated in 2008," he said. "But we're considering whether to treat them through ground applications or aerial application."

Hawkins said any control action "will be preceded by informational meetings with the public, so any actions will be fully disclosed."

David Dillworth, executive director of the nonprofit Helping Our Peninsula Environment, which is suing the CDFA over the Monterey spraying, advised San Francisco to get proactive and lean on its elected leaders.

"San Francisco still has time to get Nancy Pelosi and Dianne Feinstein, whose backyards will be sprayed, to put pressure on USDA to stop the eradication, since at this point all they can really do is control the moth," Dillworth said.

Pelosi's press secretary, Drew Hammill, told the *Guardian* that Pelosi is "checking with state and city officials regarding the spread of this species."

"While the Speaker understands the consequences this moth can have on our precious ecosystem," Hammill said, "she is also concerned about the prospect of spraying any substance into the air in our city and its possible effects on public health and organic farming in our state." **SFBG**

Offies!

Our Off-Guard Awards for the dumbest, lamest, most pitiful, and most bizarre moments of a year that's finally, finally over

By Tim Redmond
 > tredmond@sfbg.com

It's gotten to the point where you don't have to make fun of the president anymore — the rest of the country has gotten to insane that George W. Bush almost looks normal. Just think about 2007.

One presidential candidate said aborted fetuses could have replaced immigrant workers. One said he wanted to be sure to shoot Osama bin Laden with American-made bul-

lets. One said he'd seen a UFO. One said he wanted to deport 400,000 immigrants but was too busy.

A prominent conservative writer said Jewish people need to be "perfected." A bathroom stall in Minneapolis became a tourist attraction.

And Gavin Newsom screwed his secretary, Ed Jew didn't know where he lived, people ran naked for mayor, Halloween was cancelled. It was, by any standard, a banner year for the Offies.



YES, I SLEPT WITH MY SECRETARY.

YES, SHE WAS MARRIED TO MY CAMPAIGN MANAGER.

YES, I AM AN ASSHOLE.

THE NEWSPAPERS GOT THAT RIGHT. Gavin Newsom, faced with news of his sordid affair with Ruby Rippey-Tourk, told reporters that "everything you've read is true."

SISTERHOOD IS POWERFUL

Jennifer Siebel, Newsom's girlfriend who said "the woman is the culprit" in the mayor's notorious affair, posted a message on SFist.com insisting she's a "gal's gal."

GOOD ONE, JEN — WAY TO ACCUSE YOUR BOYFRIEND OF DATE RAPE

Siebel said Newsom's affair with Rippey-Tourk "was nothing but a few incidents when she showed up passed out outside of his door."

THE TRUTH, NEWSOM STYLE

Newsom's press secretary, Peter Ragone, admitted to posting fake pro-Newsom comments on the SFist blog under a friend's name.

AND NOW HE CAN CLAIM HE'S REALLY A CELEBRITY

Newsom announced he would go into rehab.

YOU'D THINK A SECRETIVE MAYOR WHOSE PRESS SECRETARY LIES COULD AT LEAST MAKE THE TRAINS RUN ON TIME

The Muni Metro T line opened for business with delays that crashed the entire underground train system.

JEEZ, CAN'T YOU TV PEOPLE FIND A REPORTER WHO WILL STOP ASKING THE MAYOR SO MANY EMBARRASSING QUESTIONS?

Newsom announced on camera that he wasn't going to talk to ABC's Dan Noyes anymore, saying, "You just send some other reporters. It's going to be a lot easier now."

WAIT — ISN'T THERE SOME STATE LAW ABOUT USING YOUR CELL PHONE WHEN YOU'RE DRIVING?

State senator Carole Migden crashed her state-owned SUV into another car in Marin when she took her eyes off the road to answer a cell phone call.

COME TO THINK OF IT, HE DOES HAVE THAT HOLLYWOOD SMILE GOING ON. AND THOSE EYES ...

Sup. Chris Daly set off a press furor when he said Newsom was refusing to answer questions about his alleged cocaine use.

CONTINUES ON PAGE 16 »

SFBG.COM/NEWS + CULTURE 15





Clothed, for now: Grasshopper Alec Kaplan was charged with playing guitar naked atop his cab.

PHOTO BY RINK FOTO

Offies CONT.

THAT'S OK — IT'S HARD TO GET THOSE COSTUMES OFF TO PEE ANYWAY
Newsom's press office announced that Halloween was cancelled, and the mayor refused until the last minute to allow portable toilets to be set up in the Castro.

CHARITABLE ORGANIZATIONS NEED A LITTLE BRIBERY MONEY TOO
Suspended Sup. Ed Jew, who was charged with accepting \$40,000 in cash from a tapioca store chain, insisted he was going to give half the money to a neighborhood parks program.

APPARENTLY, THE MONEY WASN'T THE ONLY THING THAT SMELLED
Jew insisted he lived in a Sunset District house that had no water service and said he showered at his flower store (where reporters were never shown an actual shower).

BY SAN FRANCISCO STANDARDS, HE'S EMINENTLY QUALIFIED FOR PUBLIC OFFICE
Mayoral candidate Grasshopper Alec Kaplan stole Jew's house numbers, was arrested for playing his guitar naked on top of his purple taxicab, and was sentenced to nine months in jail for threatening a passenger.

AND FRANKLY, IT'S JUST AS WELL THEY GOT HIM OFF THE STREET; NOBODY WANTS TO LOOK AT THAT SHIT
Yoga instructor George Davis was arrested four times while campaigning for mayor in the nude.

UNFORTUNATELY, HE CAME IN FIFTH
Chicken John Rinaldi insisted he was running for second place and considered using the slogan "The other white mayor."

YOU HAVE TO GIVE IT TO HIM: THE GUY CAN PICK HIS ICONS
Paul David Addis was arrested for setting fire to the Burning Man icon four days before it was supposed to be burned, then was later charged with attempting to burn down Grace Cathedral.

POOR JERRY — CAN'T SOMEBODY DONATE SOME MONEY TO HAVE HIM PUT IN A HOME FOR THE TERMINALLY MORONIC?

Jerry Lewis created an imaginary character for his muscular dystrophy telethon called Jesse the illiterate fag.

UNLIKE LUNATIC RIGHT-WING CHRISTIANS, WHO SEEM TO BE DOING JUST FINE
Ann Colbert said that Jews need to be "perfected."

HEY MARTHA, CHECK IT OUT! LET ME POSE FOR A PHOTO! I GOT MY WIDE STANCE ALL READY!
The bathroom stall where Larry Craig was arrested for public sex became a tourist attraction.

AND NOW, THE CELEBRITY NEWS FOR THE SEVEN OR EIGHT PEOPLE WHO STILL ACTUALLY CARE
Britney Spears shaved her head. Paris Hilton went to jail.

THE WORLD JUST GOT A TINY BIT SAFER FOR HUMANITY
Spears' mother lost her contract for a book on parenting after her

16-year-old daughter Jamie Lynn became pregnant.

NOW IF THE SCALPERS COULD JUST DO A JOB ON THAT WIG
Tickets to the Hannah Montana concert in Oakland were sold for as much as \$1,000.

OF COURSE, SHE MAY HAVE SIMPLY BEEN TRYING TO FIT IN THOSE TINY SEATS
Southwest Airlines kicked a woman off a flight for wearing too short a skirt.

WAIT, WE MISSED THE ONE ABOUT FUCKING THINE OWN GENDER. MAYBE HE LEFT IT IN THE TENT
Arkansas governor Mike Huckabee said he would oppose same-sex marriage "until Moses comes down with two stone tablets from Brokeback Mountain saying he's changed the rules."

WHY EXPLOIT IMMIGRANTS WHEN WE CAN EXPLOIT KIDS OF OUR OWN?
Huckabee announced that if all of the nation's aborted fetuses had gone to term, the United States wouldn't need low-cost immigrant labor.

OF COURSE, IF HE'D BEEN GAY OR HAD AN ABORTION, HE WOULD HAVE WOUND UP IN PRISON
Huckabee told *Rolling Stone* he'd pardoned Keith Richards for a 1975 traffic ticket.

WE LIKE A PRESIDENTIAL CANDIDATE WHO HAS HIS PRIORITIES STRAIGHT
Former New York mayor Rudy Giuliani said he would have liked to have kicked all 400,000 undocumented immigrants out of the city, but he was too busy fighting crime.

OF MAYBE IT WAS JUST THE VULCANS, COME TO MAKE FIRST CONTACT AND CONVINCE US TO

SUPPORT SINGLE-PAYER HEALTH INSURANCE
Rep. Dennis Kucinich said he'd seen a UFO.

WE'D HAPPILY PAY \$999 NOT TO HAVE TO KNOW
A Los Angeles company called 23andMe offered to test your DNA for \$999 and tell you if you're related to Marie Antoinette, Jesse James, or Jimmy Buffet.

WITH THE CUBAN HEALTH CARE SYSTEM, HE'LL PROBABLY OUTLIVE US ALL
Police in south Florida were put on alert after blogger Perez Hilton falsely announced the death of Fidel Castro.

KILL THE BASTARDS — BUY AMERICAN
Sen. John McCain told workers at a small-arms factory in New Hampshire he would "follow Osama bin Laden to the gates of hell" and "shoot him with your products."

OF COURSE NOT — THEY'VE ALL BEEN TORTURED, BEATEN, OR STONED TO DEATH
Iran's president said there are no homosexuals in his country.

BUT THEN, SHE TORTURED US FOR 10 YEARS AS MAYOR
Sen. Dianne Feinstein voted to confirm Michael Mukasey as attorney general even though he refused to say that waterboarding is torture.

IT'S NOT IN YOURS EITHER
President Bush said democracy might not be in the "Russian DNA."

WHEN A SIMPLE "CUNT" OR "PUSSY" JUST ISN'T GOOD ENOUGH
A Florida production of *The Vagina Monologues* sought to avoid controversy by changing its name to *The Hoobaa Monologues*.



Tourist trap: suddenly, everyone wanted to view the Larry Craig potty.

AIRPORT PHOTO ILLUSTRATION BY MIRISSA NEFF



Where does he live? Mayor Gavin Newsom congratulates Ed Jew before suspending him for not living in the city.

PHOTO BY RINK FOTO

THE 41ST PRESIDENT STARTS WORKING ON HIS PLACE IN HISTORY
President Bush predicted a "nuclear holocaust" if Iran develops weapons of mass destruction.

QUICK, GIVE ME THE BUTTON BEFORE THE BOSS GETS THAT PROBE OUT OF HIS ASS

Vice President Dick Cheney had executive power for two hours and five minutes while President Bush was under sedation for a colonoscopy.

GREAT MOMENTS IN FOREIGN CINEMA

The European Commission put a video clip on YouTube promoting European films by showing 18 couples having sex with the tagline "Let's come together."

STANCE IS TOO WIDE ... STANCE IS TOO WIDE ... MALFUNCTION ... DOES NOT COMPUTE ...

The mayor of Fort Lauderdale, Fla., suggested the city create a robot toilet to combat gay sex in public bathrooms.

COME ON, YOUR HOLINESS — THEY JUST NEED TO BE "PERFECTED"
Pope Benedict XVI declared that Protestants don't have real churches and their ministers are all phonies.

PERHAPS THE KID CAN'T GO TO SCHOOL ANYMORE, BUT AT LEAST HE WON'T HAVE TO BE PERFECTED BY ANN COULTER

The Supreme Court ruled that a high school student could be suspended for displaying a sign that read "Bong Hits 4 Jesus."

THE OFFIES, OF COURSE, ARE PRODUCED LOCALLY, AND YOU CAN SEE THE QUALITY CONTROL ...

A news Web site in Pasadena outsourced its local reporting to India.

BOOM GOES LONDON, BOOM PAREE

Former senator Mike Gravel announced during a presidential candidates debate that the other Democrats frightened him and asked Barack Obama whom he wanted to nuke.

WELL, AT LEAST WE KNOW WHO THE REPUBLICANS ARE GOING TO NUKE
Sen. McCain changed the lyrics of the Beach Boy's "Barbara Ann" to "Bomb bomb bomb, bomb bomb Iran."

APPARENTLY, MEMBERS OF THE US SENATE DON'T GET OUT MUCH
Sen. Joe Biden declared Obama is "the first mainstream African American who is articulate and bright and clean and a nice-looking guy." **SFBG**

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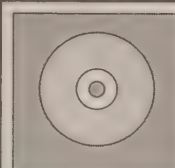
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Solar man

By Steven T. Jones
✉ steve@sfbg.com

GREEN CITY Two years ago



Tom Price called me from the hurricane-ravaged Gulf Coast. We didn't know each other, but he'd read some of my articles about Burning Man, including "Epilogue as Prologue" (10/4/2005), which culminated my seven-part series by looking at how burners were projecting their culture, skills, and ethos into the outside world.

The most obvious example I used was the group that went straight from Burning Man 2005 to Mississippi to help clean up after Hurricane Katrina, which hit during the event. "If that isn't applying our ethos, I don't know what is," Burning Man founder Larry Harvey said in my article. "The very skills needed to survive at Burning Man are the skills needed to respond to a disaster."

Price had been a little busy mucking out flood-damaged homes and rebuilding a Buddhist temple in Biloxi, Miss., but the camps he'd called home for the past five months had finally gotten an Internet connection, and he'd just found my article. "Dude, we're still here," he told me excitedly by phone. "It's happening just like you wrote. We're doing it."

As I started to learn, Price was an accomplished idealist for whom "doing it" means working to save the world. In college in Utah he spent a year in a shanty he erected in the main college square urging the university to disinvest in apartheid South Africa, and his removal led to a court case that expanded free speech rights. He worked as a journalist chronicling threats to the indigenous Kalahari tribes in Botswana and as an environmental activist and lobbyist in Washington DC, where he eventually became the main contract lobbyist for Burning Man, an event he loves.

In Mississippi he turned an encampment of do-gooder burners into an organization he dubbed Burners Without Borders. Price spoke so passionately and eloquently about what they were doing that I just had to go, working with them (as both journalist and laborer) for a week and writing a *Guardian* cover story about the experience ("From Here to Katrina," 2/22/06).

It was a project and a moment that seemed to capture both the scale of the environmental problems facing this country and the enormous potential of motivated individuals to creatively deal with them.

From there Burners Without Borders went on to create a program that recycles the huge amount of wood used by the more than 40,000 people who now attend Burning Man every year, donating it to Habitat for Humanity for the construction of low-income homes. And the group has sent contingents to do cleanup work after floods in the Pacific Northwest and cleanup and reconstruction in Pisco, Peru, after the massive earthquake there in 2007.

Price became the first environmental director for Burning Man, reflecting its Green Man theme last year.

One of the most notable projects to grow from that endeavor finally came into full bloom Dec. 18, 2007, when a 90-kilowatt solar array — some of which was used to power the eponymous Man at last year's event — was placed in the town of Gerlach, Nev., as a donation to the Washoe County School District.

It will give the school free, clean power for the next 25 years, saving the district about \$20,000 annually — money that can surely be put to better use than paying for fossil fuels.

The project was a joint venture between venture capital firm MMA Renewable Ventures (which put up the money), Sierra Pacific Power (which offered a substantial rebate for the project), and the Price-led burners who donated their labor.

"MMA put up the money, and the rebate from the utility paid back almost all of it, with the difference made up by Burning Man and its volunteers," Price said.

Price said 10 volunteers — including Eli Lyon, Matt Deluge, and Richard Scott, who were in Pearlinton, Miss., with us — worked eight hours per day for 51 days to do the work that made the project pencil out.

Matt Cheney, CEO of MMA Renewable Ventures and a resident of Potrero Hill, said he approached people he knew at Burning Man a year ago, wanting to help the event's new green goals. "One of the simplest ways to do it was to green up the Man with solar," he said.

Price helped guide the project past the anticorporate sentiments of burners. "A lot of people were afraid that Green Man would spell the end of Burning Man because there was corporate participation," Price said.

Instead, this creative partnership has become a model for the future and a job for Price, who is now executive director of the new nonprofit Black Rock Solar, which aims to replicate the Gerlach project at schools, hospitals, and other public institutions in Nevada and other states.

"We're taking fiscal capital and social capital and combining them in a way that's really never been done before," Price said.

John Hargrove, who runs the rebate program for Sierra Pacific Power, agrees the burners have created an entirely new model.

"They're able to do installations that wouldn't get done otherwise," Hargrove told the *Guardian*. "Clearly, they are donating a tremendous value to the project. The Burning Man, Black Rock Solar people are very unique. They're not in it to make money."

Yet the model they've created allows capitalists to make money, albeit at lower returns, by tapping into a universal sense of goodwill and a desire to save the planet.

"We call this not-for-profit work. We're operating on metrics where we don't have to make our typical returns," Cheney said, noting that the price points for this project were about 25 percent lower than for a typical big solar project. And he thinks the undeniable public benefits of projects like this will attract more support from powerful players in the public and private sectors.

"It was the right moment in time to do something like this," Cheney said. "It's one of those good ideas that happened at the right time and has taken on a life of its own." **sfbc**

www.blackrocksolar.org

www.burnerswithoutborders.org

Comments, ideas, and submissions for Green City, the Guardian's weekly environmental column, can be sent to news@sfbg.com.

Technology in wartime

By Annalee Newitz

> annalee@techsploitation.com

TECHSPLIATION War



changes everything, including technology. We are roughly six years into what the George W. Bush administration calls

the war on terror and what hundreds of thousands of soldiers know as the occupation of Iraq. Gizmos that a decade ago would have been viewed entirely as communications tools and toys are now potential surveillance and killing machines.

Don't believe me? Consider how much the Web has changed. Referred to naively 10 years ago by Bill Clinton and Co. as the friendly, welcoming "information superhighway," the Web is now the National Security Agency's surveillance playground. Last year a whistle-blower at AT&T revealed that every bit of Internet traffic routed by AT&T was also being routed through an NSA surveillance system. Millions of innocent people's private Internet information, including online purchases and e-mail, was being watched without warrants.

Cuddly consumer robots epitomized by Sony's Aibo robot dog have changed too. The company that makes adorable Roomba vacuum robots, iRobot, just announced a huge deal with the United States military to make reconnaissance and killing robots called PackBots for use in combat zones. Already, 50 PackBots have been deployed in Iraq and Afghanistan. These are the ground versions of crewless aerial vehicles, remote-controlled spy planes that can also shoot weapons.

Tech security expert Bruce Schneier describes technology as having "dual uses": one for peace-time and one for war. The Wii video game console, for example, is great for translating physical movements into movements onscreen. That makes the Wii great for party games in which you swing your arms to move dancing penguins on the screen. It also makes a great interface for remote-controlled guns in a combat robot. Just move your arm to aim.

In a time of war you can't enjoy a party game without thinking about your game console being used to kill people. I realize that sounds melodramatic, but looked at pragmatically it's quite simply true.

Once you realize that every form of technology has a dual use,

it becomes much easier to argue for ways of limiting the uses that aren't ethical or legal. Consider that a robotized antiaircraft cannon (similar to a PackBot) turned on its operators during a field exercise in South Africa in October 2007, killing nine people before it ran out of ammo. The software error that led this robot to slaughter friendly soldiers is no different from errors that make your Roomba crash. What do we draw from this analogy? Perhaps robots that are perfectly legal as vacuums should be illegal on the battlefield. Perhaps no weapon should ever be completely autonomous like the Roomba.

Questions like these led me and my colleagues at Computer Professionals for Social Responsibility to put together a conference at Stanford University on the topic of technology in wartime, focusing especially on ethics and the law. Coming up on Jan. 26, the conference will be a day packed with talks and panels about everything from dual-use technology (Schneier will be a keynote speaker) to what happens when robots commit war crimes. We'll also hear from people who are appropriating military technologies for human rights causes — the very technologies that let military spies hide online also help human rights workers and dissidents shield themselves while still getting out their subversive messages.

We'll also have a panel on so-called cyberterrorism, or destructive hacks aimed at taking down a nation's tech infrastructure. But should fears of cyberterror lead to total government surveillance of the Internet? Cindy Cohn, the Electronic Frontier Foundation's legal director, will talk about how the NSA used AT&T to spy on US citizens and the suit the EFF has brought against AT&T for violating its customers' privacy rights.

If you want to find out how to change the way militaries are appropriating consumer tech or just want to learn more about how war is changing the way we use technology, come to Stanford on Jan. 26 for the conference. It's open to the public, and you can register at www.technologyinwartime.org. The cost of admission gets a you free lunch and a T-shirt, as well as a chance to talk to some of the smartest people in the field. See you there! **SBFG**

Annalee Newitz is a surly media nerd who wants smart defense to replace buggy offense.



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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



JAN. 2-8, 2008

OUCH TV

By Johnny Ray Huston
 > johnny@sfbg.com

Usher in 2008 by staring deep into the worst pits of TV from the years 1980 to 1996. Just do it — via the new DVD issue of the previously VHS-only *Ouch Television My Brain Hurts*. Bear witness to the crazed comedy genius of TV Carnage, the force behind past DVD classics such as *A Sore for Sited Eyes* (just one look and you will never see Rosie O'Donnell in the same way again). Now that TV Carnage's Pinky makes antismoking ads by day, take a look at his first monstrous pixel collage, created — like so much great art — during a week spent stoned on painkillers.

www.tvcarnage.com

WEDNESDAY JAN. 2

MUSIC

Phroq and Redglar
 This is one of those shows at which you can feel the noise move through your feet, bowels, and tonsils until, like a gnarled claw, it reaches into your cerebral cortex and probes your hypothalamus — and you don't want that feeling to stop, ever. Redglar, Bob Bellarue's noise art project, generates electro-acoustic drone using scrap metal, glass, feedback circuits, and other industrial-technological "instruments." If you close your eyes tight, Switzerland's Phroq's surging, static-laced sound, rising tension, and propensity toward chaos can make you feel as though you're inside a coffin with millions of starving bugs trying to dig their way in so they can eat holes in your face. Talk about a feast for the senses. (Amy Glasenapp)

With Ace
 10 p.m., \$4
 Edinburgh Castle Pub
 950 Geary, SF
 (415) 885-4074
 www.castlenews.com

THURSDAY JAN. 3

VISUAL ART

"Katsushige Nakahashi: The Depth of Memory"
 SF Camerawork hosted some of 2007's best visual art shows. It's starting off 2008 with a major project that connects photography and sculpture — an installation that reenvisions the Kaiten, a World War II-era suicide submarine. With help from local veterans and youths, Katsushige Nakahashi will construct the simulacrum via 20,000 photographs of a miniature model; he takes roughly 27 pictures for each square centimeter of the toy original, using them to create a much larger and more malleable version. The most elaborate expression yet of the artist's exploration of war and play, the Kaiten will travel to Japan at the end of the exhibition, where it will be ceremonially burned. (Huston)

Through March 22
 Noon–5 p.m., \$2–\$5 suggested donation
 SF Camerawork
 657 Mission, second floor, SF
 (415) 512-2020
 www.sfcamerawork.org

VISUAL ART

Paul Kos
 I love it when an artist has a sense of humor. Paul Kos, a prominent figure in the San Francisco art scene since 1967, represents the ironic, Steve Coogan-loving side of conceptual art. He has been blurring the line between serious art and subtle comedy since the beginning of his career. Some great Kos pieces include *Sound of Ice Melting* (1970), a black-and-white photo in which a dozen or so microphones are turned toward a big block of ice melting on the floor, the installation piece *Tunnel* (1995), which consists of a toy train running through a hole in a block of Swiss cheese, and the *Montezuma* series (1998), the subject of which is a roll of toilet paper. Is Kos mere steps away from a signed urinal? (Glasenapp)

Through Feb. 3
 Reception 5:30–7:30 p.m., free
 Gallery Paule Anglim
 14 Geary, SF
 (415) 433-2710
 www.gallerypauleanglim.com

FRIDAY JAN. 4

MUSIC/THEATER

The Rusalka Cycle: Songs Between the Worlds
 According to Slavic mythology, *rusalki* are the restless spirits of drowned women who live at the bottom of rivers, coming out at night to dance on the riverbanks, climb trees, and seduce men with their songs. Kitka, a nine-woman vocal ensemble whose music has roots in Eastern Europe, capture the mystery of this alluring folklore in their new contemporary theatrical piece, *The Rusalka Cycle*. The powerful, raw female voices belting out harmonies in foreign tongues will hypnotize you, while a percussionist and cellists add intricate, balancing rhythms. Men beware — legend has it that once they have enticed with their singing, the *rusalki* proceed to drown you. (Amy Hough)

Through Sun/6
 8 p.m., \$15–\$28
 Jewish Community Center of San Francisco
 3200 California, SF
 (415) 292-1233
 www.jccsf.org

THEATER

Speed-the-Plow
 Damn you, David Mamet! Damn your compulsive curses and your borderline misogyny. Damn your ferocious wit, your scattershot phrasing, and your relentless deconstruction of frail human morality. Damn the fact that every single time someone produces one of your plays I am compelled *almost* against my will to see it immediately. I could be working on the great American novel. I could be getting laid. But instead, I will be camped out at the American Conservatory Theater watching Matthew Del Negro as Bobby Gould and Andrew Polk as Charlie Fox sparring over power in your love-hate homage to Hollywood insider politics, *Speed-the-Plow*. Is it art? Is it entertainment? It's Mamet — and that is enough. (Nicole Gluckstern)

Through Feb. 3
 8 p.m., \$12–\$80
 American Conservatory Theater
 415 Geary, SF
 (415) 749-2228
 www.act-sf.org

MUSIC 25

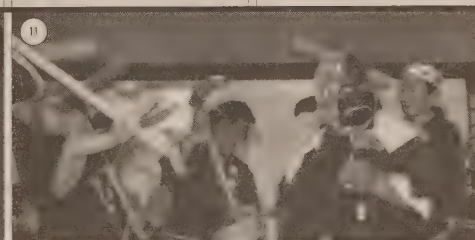
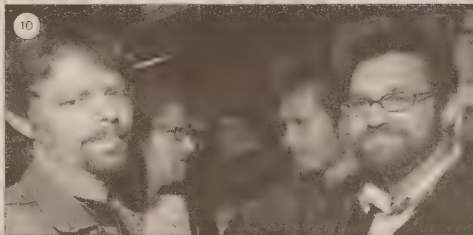
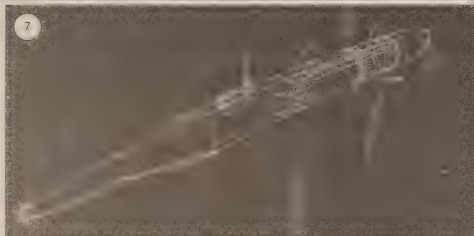
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SATURDAY JAN. 5

COMEDY

"The Killers of Comedy"

Killing comedy is not pretty, which is one of the reasons why the stars of "The Killers of Comedy" have made their names on the radio. Forget your kings and queens and comedians of comedy; only one traveling sideshow of yukmasters unites Howard Stern regulars such as the Iron Sheik (whose Web site currently uses a jack-o'-lantern to wish people a merry Christmas), Rev. Bob Levy, and Yucko the Clown. Bets are on as to whether Beetlejuice will be in the house, but if he is, he will probably swing on a trapeze from one side of the Great American Music Hall's balcony to the other. (Huston)

7 and 10 p.m., \$25-\$30
Great American Music Hall
859 O'Farrell, SF
1-800-225-2277
www.gamh.com

MUSIC

Triple Cobra

Picking a cobra-related band name is becoming more and

more like ordering a drink. You can get one Sweet or Black, but if you're really looking for a good time, I'd suggest the Triple. Triple Cobra are a ragtag band of San Francisco glam addicts, and they're packing more than enough slinky, oversexed licks and plastered troubadour posturing to make good on their *Live Fast and Die Beautiful* (self-released) album title injunction. The rock will be accompanied by a panoply of dancers and stagecraft, and the feathers are sure to fly as the group struts through a set of elegantly fucked-up anthems. Sometimes a double just isn't enough. (Ben Richardson)

With the Tubes
9 p.m., \$22
Independent
628 Divisadero, SF
(415) 771-1422

EVENT

"Mochitsuki"

A mochi-pounding party's going down! Once a holiday-specific treat, everyone's favorite sticky-rice dumpling is now more popular than ever. Kagami Kai, a group dedicated to upholding Japanese tradition, will lead this party in *mochitsuki*

— the act of pounding sticky rice with a wooden *kine* into chewy cake in an *usu*, or large mortar. Everyone's encouraged to try pounding and tasting their own. Guests will also have a chance to offer their treats to a deity — by placing two mochi on a piece of paper in the center of a wooden tray — in exchange for luck in the New Year. The festivities will include music, dance, and costumes, and afterward there will be time for arts and crafts, as well as access to the rest of the Asian Art Museum. (Benedict Sinclair)

Noon-4 p.m., \$5-\$12
Asian Art Museum
200 Larkin, SF
(415) 581-3500
www.asianart.org

MUSIC

Ramblin' Jack Elliott

Arlo Guthrie said that because of his dad's early demise from Huntington's disease, he learned Woody's songs and style through Ramblin' Jack Elliott. I guess I can blame Elliott for

the loopy "Alice's Restaurant" barrage my mother would subject us to every Thanksgiving. A lesson to all of you kids: this is what happens when you run away to join the rodeo at 14. You hang out with the likes of Woody Guthrie, Phil Ochs, Bob Dylan, Allen Ginsberg, and Johnny Cash. You win Grammy Awards and a National Medal of the Arts. And you have a distinguished career that spans decades on decades as you fashion a catalog that is a touchstone for American folk music, binding classic finger-picking guitar tunes to vivid, winding stories. Learn from the past. See a living legend. (Ezra Provost)

8:15 p.m., \$22
Noe Valley Ministry
1021 Sanchez, SF
(415) 282-2317
www.noevalleyministry.org

MUSIC

Lemonade

Merging Brazilian funk and tribal percussion with trippy vocals

and a goa-trance sensibility harking back to the '90s, San Francisco's Lemonade create odd and resonant sonic assemblages that could easily fit in at a Bollywood music festival as much as at a good old kaleidoscopic rave. Some might dismiss their sound as too epic and techno-y for a supposed rock band, but the worldly influences ground the music and showcase the legwork necessary to incorporate such varied and numerous snippets. Listening to Lemonade gives you the sense that they treat their work seriously but still encourage everyone to blithely taste and revel in their delectable creations. (Kevin Lee)

With DJ sets by Stars Eyes, Disco Shawn, and Oro11
10 p.m., \$8
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www.rickshawstop.com

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(1) Cover of TV Carnage DVD *Ouch Television My Brain Hurts*, (2) TV Carnage mad genius Pinky, and (3) TV Carnage T-shirt (see "Ouch TV"); (4) noise art project Redglair (see Wed/2); (5) vocal ensemble Kitka sing *The Rusalka Cycle: Songs Between the Worlds* (see Fri/4); (6) funky bluegrass ensemble Pine Needles (see Sun/6); (7) piece from "Katsushige Nakahashi: The Depth of Memory" (see Thurs/3); (8) world music ensemble Lemonade (see Sat/5); (9) poster art from the American Conservatory Theater's *Speed-the-Plow* (see Fri/4); (10) country-folk rockers the Boxcar Saints (see Tues/8); (11) "Mochitsuki," at the Asian Art Museum (see Sat/5); (12) San Francisco glam addicts Triple Cobra (see Sat/5); (13) wistful folksters Cannons and Clouds (see Sun/6)

PHOTO OF KITKA BY PIXIE VISION PRODUCTIONS

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THE SAN FRANCISCO BAY GUARDIAN PICKS

From left: the Iron Sheik and fellow Howard Stern pals are nothing if not "Killers of Comedy" (see Sat/5); folk legend Ramblin' Jack Elliott plays the Noe Valley Ministry (see Sat/5).



PICKS CONT'D

SUNDAY JAN. 6

MUSIC

The Pine Needles

One of the handful of bands playing the Next Wave of Bluegrass Festival are the Pine Needles, who play what they call mountain jazz, which is kind of a hard term to pin down. Let me try: it sounds a bit like what would happen if the Bad Plus packed their bags, hitchhiked to Appalachia, and spent their time sitting on a wooden porch drinking moonshine, never forgetting, even for a moment, that everything — even bluegrass (hell, especially bluegrass) — benefits from a bit of funk and not being afraid to let your prog roots show now and again. Speaking of benefits, this show's proceeds go toward the San Francisco Bluegrass and Old-Time Music Festival. (Aaron Sankin)

With the Bluegrass Revolution, Montana Slim, and Howdy!
6:30 p.m., \$10-\$20
Cafe du Nord
2170 Market, SF
www.cafedunord.com

MUSIC

Cannons and Clouds

There's a casual, understated elegance to the wistful folk rock sounds of local broken-hearts club Cannons and Clouds — it's there in the band's slow-building acoustic drama, in Zachary Blizzard's tender vocals, and in Steven Medd's expressive brushed-drum rhythms. The septet have a flair for orchestrating unhurried meditations on love and loss and touching reminiscences about dear friends in a vein much like that of Mark Kozelek (Red House Painters and Sun Kil Moon). One listen to the evocatively titled "Red Sullivan Ode to the South" — currently featured on their MySpace profile — and you too will find yourself lost in teary-eyed nostalgia. (Todd Lavoie)

With Super Adventure Club and Jonathan Douglas
8:30 p.m., \$6
Hotel Utah Saloon
500 Fourth St., SF
(415) 546-6300
www.thehotelutahsaloon.com

TUESDAY JAN. 8

MUSIC

The Boxcar Saints

Fresh off some Stephen Malkmus and keeping it indie like my name was short round, I'm looking forward to catching the Boxcar Saints. They're a country-folk-rock amalgam; from what I hear, it's whiskey and the lust of a gypsy in the chanson, a reed or two on the recordings, drunk, and *un poquito* dark. I don't know if I'd call it Southern gothic, but then, I don't know too much about the Boxcar Saints. This show at the Bottom of the Hill might could learn me. Doesn't Colin Stetson play with these guys on occasion? Hopefully, there will be awesomeness: dirty fin-

gers in French rhubarb pie, the slinky sadness of slow rumba-minded Creole hookers, and greasy surf-tango tunes like "Nobody." (Chris DeMento)

With Winfred E. Eye and the Cannery
9 p.m., \$8
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

The *Guardian's* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



TITLE *Lost in the Verge*

THE STORY Brown is a trained dancer and painter, which is evident in her kinetic large-scale paintings. The artist applies various colors of enamel washes onto canvases by circling around them in a choreographed dance. Her technique results in paintings that are alive with motion and appear to have been manipulated by unseen forces. Her new show, "Chrysalis," honors the period of transformation she has recently experienced. According to Brown, "Transformation has played a key role across all levels of my experience, and this recent time in particular has been a chrysalis for me."

BACKGROUND Brown received her MFA at California College of the Arts and her BA from Chelsea College of Art in London. She has exhibited her work in London and San Francisco.

SHOW "Chrysalis," through Jan. 31. Mon.-Sat., noon-6 p.m.; Sun., noon-5 p.m. Hang Art, 556 Sutter, SF. (415) 434-4264, www.hangart.com

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FEATURED SHOW



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1/5 EL RIO

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THIS WEEK

MIDNIGHT MOVIES
APOLLO HEIGHTS
VEIL VEIL VANISH
1/4 Bottom of the Hill

SOCIAL DISTORTION
1/4-6, 1/6, 1/8 Fillmore

DISASTROID
1/5 El Rio

THE BLACK HEART
PROCESSION
LOQUAT
1/9 Bottom of the Hill

DEAD WESTERN
OAXACAN
WOMAN'S WORTH
1/10 Hemlock Tavern

THE ENTRANCE BAND
MARIEE SIOUX
1/10 Great American
Music Hall

ZION I
1/12 Independent



LUPE FIASCO
1/13 Fillmore

BART DAVENPORT
1/14 Cafe du Nord

FRANCOISE HARDY
BIRTHDAY PARTY
W/ THE BARBARY
COASTERS
1/16 Rickshaw Stop

GOMORRAN SOCIAL
CLUB
MUSIC FOR ANIMALS
1/17 Rickshaw

DAN DEACON
ULTIMATE REALITY
1/17 Great American
Music Hall

THE COOL KIDS
1/17 Independent

THE BLAKES
MAGIC BULLETS
1/18 Bottom of the Hill

QM
LICHENS
1/18 Independent

CORNELIUS
1/18 Fillmore

LENNY KRAVITZ
1/19 Warfield

BIG FUN
THE PLEASURE KILLS
1/20 Hemlock Tavern

CIRCLE JERKS
1/22 Slim's

THE SHAKY HANDS
1/23 Bottom of the Hill

SILIAN RAIL
PARKER STREET
CINEMA
1/24 Hemlock Tavern

RYKARDA PARASOL AND
THE TOWER RAVENS
EXCUSES FOR SKIPPING
1/25 Cafe du Nord

MALDRIOD
THE UPTONES
1/25 Rickshaw



AU REVOIR SIMONE
1/26 Independent

BLACK MOUNTAIN
1/26 Independent

THE STRUTS
1/29 Bottom of the Hill

THE PETS
LIVE FAST DIE
1/29 Knockout

MR. LIF &
THE PERCEPTIONISTS
1/29 Independent

CALLING ALL MONSTERS
TOUCH COMMITTEE
1/30 Edinburgh Castle

AUTOLUX
WOODEN SHUIPS
1/31 Independent

FOO FIGHTERS
2/2 Oracle Arena

SOCIAL STUDIES
THE OLD FASHIONED
WAY
2/2 Hemlock Tavern

NADA SURF (ACOUSTIC)
PORT O'BRIEN
2/2 Swedish Hill

FORREST DAY
2/2 Cafe du Nord

BLACK MOUNTAIN
HOWLIN' RAIN
2/4 Independent

MATT COSTA
2/5 Slim's

JAMES BLUNT
SARA BAREILLES
2/6 The Warfield



BLACK LIPS
2/8 Great American
Music Hall

HORROR POPS
THE PINK SPIDERS
2/8 Slim's

EDITORS
HOT HOT HEAT
LOUIS XIV
2/8 Warfield

EMILY JANE WHITE
SONYA COTTON
2/8 Hemlock Tavern

TERRIBLE TWOS
2/9 Hemlock Tavern

SIOUXSIE
2/12-13 Fillmore



DJ SHADOW
CUT CHEMIST
2/13 The Grand

DRIVE BY TRUCKERS
2/13 Mezzanine

EMILY JANE WHITE
MIA AND JONAH
SONYA COTTON
2/14 Amnesia



ST VINCENT
2/17 Great American
Music Hall

US BOMBS
FAR FROM FINISHED
2/21 Maxwell's

HIGH ON FIRE
2/23 The Uptown

EXODUS
2/24 Slim's

BUILT TO SPILL
2/24-25 Fillmore

GOLDEN BOYS
THE BLACK
2/26 Hemlock Tavern

MINIPOP
2/27 Bottom of the Hill

KELLEY STOLTZ
2/28 Independent

HOLY FUCK
2/29 Bottom of the Hill

DEATH ANGEL
2/29 Slim's

SCISSORS FOR LEFTY
2/29 The Uptown

THE DODOS
2/29 Cafe du Nord

AC/DSHE
3/1 Slim's

trash pop culture news, notes, and reviews

Thou shalt have icons

Jazz giants come alive, with artful intimacy

By Ari Messer

> a&celetters@sfbg.com

DVD "I put John Coltrane up in my headphones." So said innovative producer Madlib's sped-up alter ego, Quasimoto, on 2000's breakthrough hip-hop album *The Unseen* (Stones Throw). Although the brave crate diggers of hip-hop are doing their best to bring forth the horns of yore, as on local duo Zeph and Azeem's phenomenal 2007 album *Rise Up* (Om), these days jazz is too often relegated to the unseen background or exploited by marketing giants that find ways to slap a few select jazz masters onto dorm room posters and cheap best-of holiday gift CDs. They want to sell the idea of John Coltrane to your headphones, and that's the end of it: there's no incentive to get out and see some live shows, where jazz ensembles or DJ-MC combos, or to make music yourself.

So thank the most high for seven recent releases in the ongoing *Jazz Icons* DVD series (Reelin' in the Years Productions). The series' recently released second round showcases Coltrane, Dave Brubeck, Duke Ellington, Sarah Vaughan, Dexter Gordon, Wes Montgomery, and Charles Mingus in cleanly remastered, previously unreleased video recordings from the 1950s and '60s. The vivid black-and-white images offer an almost palpable sense of communication among the musicians, partly because the studio and stage settings are so carefully arranged — many of these performances were for strikingly lit, modernist-looking European TV shows — and partly because those cats



played with their entire bodies. The up-close shots emphasize this in beautiful, often artfully angled ways.

During the three performances included on Montgomery's disc, *Live in '65*, the guitarist's brain seems to be solidly in his right thumb, which he uses like a huge guitar pick with eyes as he feels out new rhythms on "Here's That Rainy Day" and kicks out some unparalleled octave soloing on "Twisted Blues," evidence of what Carlos Santana, in his brief afterword to the liner notes, labels Montgomery's "ability to transform thought into music." During Ruud Jacobs's bass solo on "The End of a Love Affair," you can only see his right hand plucking the strings, not his left hand creating the notes, and it's as if the entire group he's playing with is moving the missing left hand together. Pianist Harold Mabern's contributions to the Montgomery disc, on "Here's That Rainy Day" and "Jingles," both recorded in Belgium with Arthur Harper on bass and Jimmy Lovelace on drums,

typify his talent for leaping back and forth between waterfall chord clusters and bluesy droplet lines that dance intimately with Montgomery's chordal romps. When I worked at the Stanford Jazz Workshop with an almost 40 years older Mabern, he was known as a man whose stories were as entertaining as his musical tutorials. The Belgium session captures his sense of musical storytelling before the music and the storytelling separated.

The Coltrane disc, *Live in '60, '61 and '65*, consists of recordings from Germany in 1960 and '61 and Belgium in '65. The Belgian water must have been terrific. The DVD includes three tunes performed during Coltrane's last appearance in Europe (he died in 1967), with McCoy Tyner on piano, Jimmy Garrison on bass, and Elvin Jones on drums; they sound — and look — like a release and cleansing of demons. "Naima" presents especially transcendent musical communication. You can't call it a comeback, but put on a *Jazz Icons* DVD at a holiday party and watch as the room illuminates and people start to play together. **SFBG**

www.jazzicons.com

THE MIX

- (1) Playing six hours of *Guitar Hero* in a row — with Mom
- (2) Sword Heaven, *Entrance* (Load)
- (3) A moose head, a fireplace, and much headbanging, hair metal DJ night, Riptide
- (4) Gothing out at Death Guild, Glas Kat, Christmas Eve
- (5) Hiking up Mt. Davidson, Christmas Day

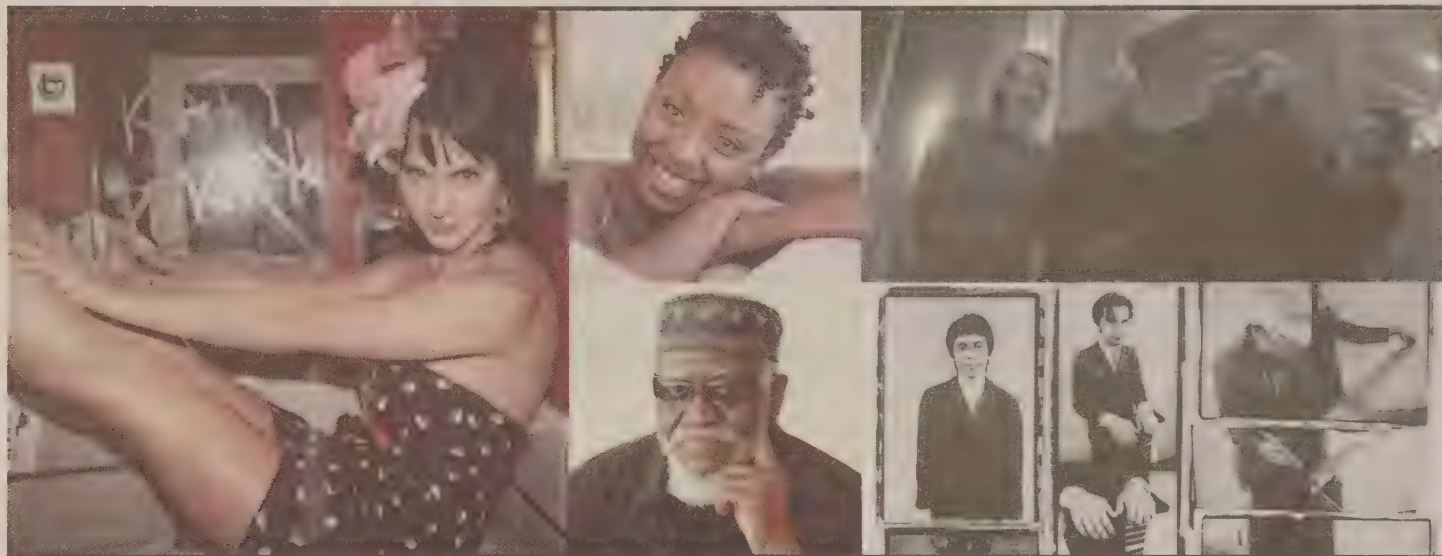
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GUARDIAN

music

Is it subtle gay bashing or is it just good times at the Mean Girl Ranch? "UR So Gay" by Katy Perry (left) could swing either way. Speaking of swing, the time is right to sail over to the Jan. 2-6 stand of Oakland-bred, Grammy-nominated Ledisi (top center) at Yoshi's in Oakland and the Jan. 3-6 blowout of sax master Pharoah Sanders (bottom center) at Yoshi's SF. The experimentalists of Savage Republic (top right) cozy down at Cafe du Nord on Jan. 4, and always-intriguing aural tinkers Black Heart Procession make a rest stop at the Bottom of the Hill on Jan. 9. Bottoms up!



Whatever!?

By Kimberly Chun
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SONIC REDUCER Does post-pornstrophy still really translate as ... irony? Or does any freaking thing matter at all, because the smirking, snarky

'80s are so very back that we're backpedaling madly in our kooky plastic-and-who-really-cares-about-that-legendary-flotilla-of-plastic-in-the-Pacific-Ocean kiddie pool with what-the-hell carelessness, basking in apathy and gloss? Does that mean we're ready to embrace our inner bigot? The jerkiest, knee-jerk reactionary responses from back in Grandpappy's day, namely the Ronald Reagan era? Can our dingiest backward notions give us edge cred, convince us that we're getting down as hard as those bad boys and girls of *Vice* et al., and provide fodder for schoolyard taunts, bar-room brawls, dirty limericks, and — sweet — even songs? Aw, you're so cute when you're smug as a bug.

It's hard to know what to think or feel or which cheek to plunge one's tongue into while listening to Katy Perry's "UR So Gay," off her self-titled digital EP and 12-inch

(Capitol). Amazement or repulsion? Gay bashing in song can get as overt and stomach turning as Jamaica's so-called murder music: see Buju Banton's entreaties, on "Boom Bye Bye," to shoot gay men in the head and burn them alive. But it's hard to parse the goofy novelty of "UR So Gay": it rides the new wave deca-dance rail between mild offense — for metrosexuals, gay straight men, gay men who want to own the word *gay*, and folks in favor of good music — and milky outrage. Has there been such a borderline-bashing Cali pop case since Josie Cotton's 1980 "Johnny Are You Queer"? The Rizzo look-alike spun '50s girl group tearjerker motifs — from the *True Romance*-style single cover art to her *nyah-nyah-wah-wah* plaintive bad-girl character's delivery. "Why are you so weird, boy? / Johnny, are you queer boy? / When I make a play / You're pushing me away," Cotton pouts. Oh, the perils of falling for someone who doesn't flog for you — and never will. The conflicted "Johnny" hinged on tweaking the highly codified conventions of '60s pop and doing the dirty by speaking the unspoken, even as an undercurrent of rage from a straight woman scorned surged beneath the

number's carefree contours.

In contrast, the blogged 'n' buzzed "UR So Gay" — riding on word of mouth for the woman who told me, "My mouth never shuts up, unfortunately" — references pop history, filtered somewhat through the '80s, in Perry's Cyndi Lauper-esque prom-queen styling. Apart from displaying a thick vein of social conservatism that disappears of a metrosexual muddying of waters, songwriter Perry purveys all-'90s pop, swamped with an over-the-top arrangement, as the track's heroine slaps her ex: "I hope you hang yourself with your H&M scarf / While jacking off listening to Mozart / You bitch and moan about LA / Wishing you were in the rain reading Hemingway / You don't eat meat / And drive electric cars / You're so indie rock it's almost an art / You need SPF 45 just to stay alive. You're so gay and you don't even like boys... I can't believe I fell in love with someone that wears more makeup than ..."

Perry's litany of insults, backed by a loping, going-nowhere beat, isn't stereotypically gay — do it, what self-respecting stylish homosexual swain would get stuck on Mozart, Hemingway, and H&M? If anything, the list reveals the

general throwaway nature of the tune and the cluelessness of the singer. Nonetheless, the "you're so gay" chorus rangles, ever so softly, ever so wispily homophobically, in the way it detaches gayness from sexuality and attaches it firmly to notions of pretension, aloofness, and inaccessibility — under the guise of harmless good fun and quasi truth telling. It's dumb and juvenile, and it makes straight women who watch their homophobia emerge when they lash out at men look bad. And much like Howard Stern and his ilk's supposedly playful trash talking, that doesn't mean it's not hateful.

Of course, that's not how Perry, a 23-year-old Santa Barbara native and star of Gym Class Heroes' "Cupid's Chokehold" video, whose music has appeared on MTV's *The Hills* and Oxygen's *Fight Girls*, sees it. The song, she said in a phone interview, is "provocative, and my mouth is a loose cannon. I speak my mind. I get into trouble." She sees herself in line with Lauper, Joan Jett, and "girls who aren't afraid to take chances" — though you can't ever imagine Lauper or Jett warbling "UR So Gay's" lines.

Perry wrote the song, she said, after "I was finally dumped by

my ex shortly after a breakup that lasted twice as long as the relationship — you know how that goes." Stymied for a chorus, she said, she just blurted in frustration, "Oh, he's so gay!" and at the urging of her roommate she made that the hook. "If you listen to the song, it's not associated with sexuality," Perry said. "It's about guys who use flatirons and gayliner. The general feeling when I play that song is that everyone's laughing and singing along, and I've had girls come up to me and say, 'I've had that boyfriend — thank you, homegirl, for writing that song!' The positivity of the song means it's not a negative thing."

It's all positivity when you're not gay, of course, and Perry isn't suffering negatively on any level: this spring the song will usher in a full-length, which the songwriter worked on with Glen Ballard (Alanis Morissette, No Doubt), Dave Stewart (the Eurythmics), and Dr. Luke (Kelly Clarkson, Avril Lavigne), among others. "Having a record release is a phenomenon these days because the music industry is a crumbling Babylon," Perry explained. Whatever it takes to rise above *The Hills*. **SFBG**

"Why not do something really special?"

Do it the Didimao way

By Chris Sabbath
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DIY fever is raging right now, racing across bridges like a maddening epidemic here in the Bay. It's so damn thick that I can feel it leeching onto the back of my throat and sticking there like the unpleasant stench of some urine-soaked thrash pad where 20-odd squatters, each with a dog, are hiding out. But times are tough, as the Bay Area underground music community discovered earlier this month when 21 Grand, the Oakland grassroots platform for experimental art and music, shuttered its doors. It was a shocking blow — proving, after the closures of Mission Records and Balazo 18 Art Gallery before it, that the outlook continues to be challenging when it comes to maintaining an all-ages performance space without the unfriendly rap on the window.

The members of Didimao — three San Francisco transplants from different parts of the globe — make up a minute fraction of those mourning the perhaps temporary loss of the East Bay arts hub. In fact, they seemed somewhat reluctant to talk about their two-year-old project, instead filling in the spaces left by my questions by glorifying the old Mission punk scene or changing the subject and plugging away at their favorite local band at the moment.

During our two-hour conversation at the Inner Richmond ice cream

shop where bassist Matt Chandler works, the trio continuously stressed the impact outfits such as Dory Tourette and the Skirt Heads, Curse of the Birthmark, and TSA have had on Didimao. Guitarist-vocalist Sergey Yashenko must have name-dropped Stripmall Seizures — a group Chandler plays with — at least 15 times and at one point even proclaimed that the Seizures are the best band in the country.

As our discussion unfolded, however, at least one thing became pretty clear: Didimao simply aspire to share their music, which works an unconventional vein similar to that of their predecessors yet feels out of touch with the current Bay Area music scene. "Scenes get so specialized in this city. If you go to a noise show, it'll be strictly noise. If you go to a free jazz show, it's only free jazz," Chandler said. "There's so much shit going on that it almost acts against itself. I come from a small town in Indiana, and all the people who make noise or who are in a weird rock band are forced to hang out together and influence each other. Here it seems like people who are into noise are into nothing else. And they're fascist about it."

Noise — at maximum abrasiveness and volume — nonetheless happens to be the key ingredient in Didimao's repertoire. On its self-titled debut on the Cocoon label, the group heavily recalls the Butthole



Didimao-ism: the San Francisco combo like it DIY, d'ya hear?

Surfers at their most acid damaged, mixing cow-punk riffs with improvised moments of dark, tripped-out electronics and pummeling tumult. Yashenko's guitar buzz-saws harshly with loose, Middle Eastern-inspired arrangements and feedbacked clatter, while his buried Slavic yodel sounds as animalistic as a howling dog. Chandler musters hasty, fuzz-prone bass lines to match the breakneck tempos of drummer Miguel Serra, and the two of them fluctuate from slam-dance explosiveness to free-rock noodlings to western rhythms and back again.

Serra clued me in that Didimao's songwriting process is informed by both their limitations and how they'd like to sound. "I feel like a lot of our songs right now are dictated by what

we don't want to sound like as much as what we do want to sound like," he explained. "None of us are virtuosos by any means, so it's kind of hard to have an idea of what you want to sound like and just pull it off."

"We come up with something and try and make it as acceptable to our standards as possible," Serra continued. "Recently, we've really wanted to be kickass, so on a lot of our new songs we're, like, 'How do we make this song kick more ass?'"

In addition to all of the ass kicking in the recording studio, Didimao have one other goal they would like to tackle in 2008, an ambition Yashenko returned to repeatedly throughout our chat.

"In the future, what we really want to be doing is playing mainly

all-ages shows outdoors for free, because we all have jobs and don't really need the money," he said. "In the end you probably end up doing all kinds of different shit, but after doing it so many times you want the shows to be this special event. So why not do something really special, you know? Like start doing shows in Ocean Beach at 3 a.m." **SFBG**

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BOLD AS LOVE: ENTRANCE'S VISIONARY DEATH-LETTER BLUES

The only thing that prevented Entrance's resplendent *Prayer of Death* (Tee Pee) from being one of my top picks for 2007 was that it came out in 2006. Lately, when I want music to overwhelm me I reach for *Prayer of Death*. Alas, it wasn't always so with Entrance, the nom de plume of Baltimore-born Guy Blakeslee. I first saw him perform in a dingy college basement sometime after the release of his 2003 debut, *The Kingdom of Heaven Must Be Taken by Storm* (Tiger Style). He played with a drummer, and while the two summoned an impressive racket, Entrance's blown-out blues felt too much in the shadow of the ascendant White Stripes.

Four years later, the White Stripes are a parody, while Entrance has moved on to Los Angeles and sounds more and more visionary. He's hardly the first to try to harness the invocatory power of early death-letter blues — associated with the likes of Charley Patton, Son House, and Skip James — with

a Dionysian surge of electricity, but rarely has abandon felt so reposeful as on *Prayer of Death*. Arrangements for slide guitar ("Grim Reaper Blues"), violin ("Silence on a Crowded Train"), and sitar ("Requiem for Sandy Bull") roll and tumble, but *Prayer of Death*'s power finally rests with Blakeslee's fearless vocals, which tirelessly weave sandpaper scratch, banshee wail, and larynx-bursting vibrato. The lyrics read as so many death wishes until you realize Blakeslee has composed a suite about the revelatory power of song, specifically its ability to wrest life from a void. The boldness of the endeavor is further revealed in the fact that this is the first Entrance album without a cover song — though the title track's skeletal gospel will have you double-checking the track listing of Harry Smith's *Anthology of American Folk Music* (Smithsonian Folkways, 1952) to be sure.

Watching Entrance unleash his killer power trio at the otherwise lackluster Source Family show at the Cafe du Nord a couple of months

ago, I couldn't help wondering why his project hasn't received more plaudits. Perhaps it's simply the result of East Coast critics all too eager to pull the retro trigger. Entrance isn't the only one at this special Great American performance who deserves better than the implicitly denigrative "freak folk" tag. Kyle Field finally checks back in from the endless summer for a slow stroll through his Little Wings songbook, and Nevada City's Marlee Sioux can't lose with her majestic verses. Throw in Vetiver's Andy Cabcic on DJ duties, and you've got a bill that's some kind of dream team. (Max Goldberg)

THE ENTRANCE BAND

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Great Scott!

One hundred years of Raymond Scott's exotica genius

By Erik Morse
> a&cletters@sfbg.com

Though orchestra leader and electronics pioneer Raymond Scott may not exactly have been a household name, his sonic inventiveness succeeded in seeping across the larger social synapse of America's television generation. Credited with founding 20th-century music's dubiously named exotica genre — a kind of pop counterpart to art brut that included everything from Claude Debussy's Javanese tribalism to Clara Rockmore's theremin, Arthur Lyman's vibes and chimes to electronic voice phenomena séances — Scott created a corpus that was as unique as it was bizarre.

In fact, Scott's variety of assorted musical approaches was extraordinary: he composed everything from syncopated so-called cartoon jazz to proto-synthesizer radio jingles to ambient albums for toddlers. "The concept of electronic music for babies in the early 1960s usually strikes folks as either extremely clever and useful or totally insane," says Jeff Winner, aficionado, RaymondScott.com archivist, and coproducer of many Scott reissues. And truly, Scott's role as a radiophonic designer and a thoroughly American surrealist in the autodidactic tradition of Joseph Cornell or Stan Brakhage is unparalleled in the almanac of recorded music.

It's appropriate, then, that this new year marks the centennial anniversary of the birth of a man in whose absence the ether of the 20th century may have sounded radically different — or, at the very least, would have had fewer *blurbs*, *blips*, and *zoinks*. In celebration, the Raymond Scott Archive and Basta Records — the geniuses behind the comprehensive *Manhattan Research Inc.* (2000) and the 1997 reissue of Scott's *Soothing Sounds for Baby, Volumes 1-3* (Epic, 1963) — are planning a yearlong audio bacchanal that will revisit every major era in the composer's 50-year career. According to Winner, this will include the release of a documentary by Scott's only son, Stan Warnow; a series of electronic and jazz rarities recordings; and live tribute concerts on the East and West Coasts.

Born Harry Warnow in 1908 to

a Jewish Russian immigrant family in New York City, Scott pursued his early passion for science and music by attending a local Brooklyn technical school before entering the Institute of Musical Art (later the Juilliard School) in the late 1920s. He began his professional career as an in-house musician at CBS, where he worked in varying capacities for the television and radio network — as a session man, orchestra conductor, and creative director — for decades.

In the interim, the always resourceful musician recruited five compeers and formed the Raymond Scott Quintette — so called because, according to Scott, using the correct "sexter" might get your mind off music." Under Scott's direction, the Quintette produced a striking oeuvre that blended the compositional and stylistic aesthetic of big band jazz, the amorphous motifs of soundtrack and sound effects records, and the playful narratives of Gilbert and Sullivan operettas. The song titles alone are surrealism in miniature — "New Year's Eve in a Haunted House," "Dinner Music for a Pack of Hungry Cannibals," "In an Eighteenth Century Drawing Room," and Scott's most celebrated and oft-repeated piece, "Powerhouse." So successful were these instruments that within months of their debut the Quintette were contracted with 20th Century Fox to score major motion pictures. These songs would also become the adolescent soundtrack of Saturday morning after Warner Bros. secured the rights to the Quintette's catalog in 1943 and Warner musical director Carl Stalling inserted huge swathes of Scott's work into the immensely popular *Looney Tunes*.

Using the generous salary from his work at CBS, Scott bankrolled his own electronics studio — a sort of junior BBC Radiophonic Workshop — which he christened Manhattan Research in 1946. Though its initial function was to produce radio ads and jingles, the Long Island, NY, laboratory's true purpose was to develop unheard and unimagined forms of electro-mechanical and synthesized tones. Predating the widespread use of integrated circuits and analog synthesis, the photocell tone generators and polyphonic sequencers



Music for hungry scientists: Raymond Scott, at 29, at work in his lab in March 1938.

PHOTO COURTESY OF THE RAYMOND SCOTT ARCHIVES (RAYMONDSCOTT.COM)

constructed at Manhattan Research were completely unprecedented in sound technology.

"Given the amazing, tiny, and cheap technology that's everywhere today, it's a real challenge for us moderns to appreciate how difficult and s-l-o-w the process was," Winner explains. "It was always laborious, tedious, and extremely time-consuming. Designing, theorizing, soldering, then testing.... Wiring, rewiring, and testing again and again.... Hour after hour, year after year — literally — decade after decade."

The records spawned from these contraptions — the Clavivox, the Electronium, and the Circle Machine — often consisted of limpid pools of sustained sound multi-tracked with sharp sine wave helices and processed glitches. The almost childlike primitivism and free-form tonality that template Scott's work bely its enchanting subtlety, prefiguring the kraut rock pastoralism of Brian Eno and the lush microtones of contemporary digital artists Christian Fennesz and Nobukazu Takemura. In fact, Winner recalls that when a colleague introduced Eno to Scott's music years ago, Eno "was indeed impressed. He agreed that some of Scott's electronic music is similar to some of his own."

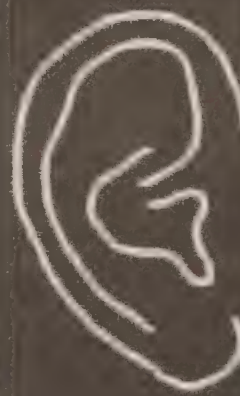
Though his success as a producer and inventor was subordinated to his very popular role as an orchestra conductor and jazzman — creating a kind of night-and-day personality that alternated between the smiling TV bandleader and the dial-twisting

mad scientist — Scott continued his nocturnal research unabated. Along the way, the once-gregarious musician became more obsessive and secretive regarding his unwieldy instruments, some of which extended wall to wall with their untranslatable, blinking consoles.

The fruits of his labor only became clear later, as the impact of Scott's brilliance was measured in the younger technologists and musicians who joined his mission in the '50s and '60s. Budding musical technician Robert Moog began working with Scott long before he invented the first modular synthesizer that bears his name. Motown impresario Berry Gordy was so impressed with Scott's mysterious Electronium that he recruited the inventor to the label's expanding R&D department and bankrolled Manhattan Research's 1971 move to California, where Scott would spend his final professional years toiling unapologetically on the apparatus.

"During [those years,] among the very few who were thinking about electroinstruments, no one foresaw a consumer market for hardware," Winner explains of Scott's lifelong work. "Almost no one wanted those kinds of sounds yet." With this centennial celebration — and a bevy of new studio discoveries — Scott's work may finally be recognized for its uncompromising beauty and understood as the revolving soundtrack for a century of technology and dreams, human and machine. **SFBG**

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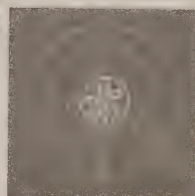
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TUES 1/8	ALL STAR JAM W/ LOS TRAIN WRECK 8PM NOS

grooves

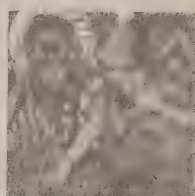


LUPE FIASCO
The Cool
(Atlantic)

While many hip-hop artists are relentlessly pursuing that elusive, intangible entity called cool — a search that, in most cases, proves futile — Chicago hip-hop wordsmith Lupe Fiasco turns the notion upside down and inside out, then proceeds to kick over the uncool detritus. On his consummate and virtually expletive-free sophomore album, *The Cool*, Fiasco delivers 19 stellar tracks unified by the motif of this chilly four-letter word that, according to him, permeates popular culture, is responsible for the dumbing down of hip-hop, and leads to a grotesque emphasis placed on material possessions. With the cohesion of a concept album and the narrative of a storybook, *The Cool* follows his characters' progression through dark permutations of this spiritual freeze.

The hook-driven single "Superstar" critiques our oversaturation with stardom, complete with the ominous pop of flashbulbs and maniacal screaming fans, and the Pharcyde-esque "Paris, Tokyo" shows that wanderlust and temptation can be trumped by love. "Dumb It Down" sees Fiasco fighting back against the criticism of his noncommercial style, lyrical depth, and aversion to musical uniformity, while the arrestingly macabre "Put You on Game" resembles a hip-hop interpretation of "Sympathy for the Devil." While his contemporaries sell their souls for cool, Fiasco finds artistic redemption by calling them out and owning his uncoolness. (Hayley Elisabeth Kaufman)

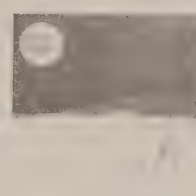
LUPE FIASCO
Jan. 13, 8 p.m., \$30
Fillmore
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www.ticketmaster.com



BARONESS
The Red Album
(Relapse)

With their debut, Savannah, Ga., quartet Baroness have established themselves as the winners of the "best band to sound like Mastodon" sweepstakes, at least so far. That might sound like a backhanded compliment, but the similarities to their Relapse labelmates, who are also from Georgia, are hard to overlook: the miniepic song structures, the long, flowing instrumental passages, and even the hints of Southern twang (see "The Birthing") and vintage Thin Lizzy ("Aleph") that occasionally peek through their winding, dual-guitar-riff extravaganzas.

If anything, however, *The Red Album* is closer to what I had hoped for from Mastodon following their breakthrough debut, *Remission* (instead of the bloated concept album *Leviathan*). The melodic bellow-and-bark vocals are used sparingly but effectively, and the songs maintain a near-perfect balance of dynamics and heaviness, gradual buildup and air-guitar payoff. It's smart without being eggheaded, complex without veering into guitar-geek hell. All told, Baroness is a confident, talented band, and this is a strong, entertaining debut, coming after three EPs on smaller labels. Where they develop their sound from here, though, will determine whether they should be considered a really good Mastodon Jr. or a really good group in their own right. (Will York)



ECHOSPACE
The Coldest Season
(Modern Love)

Midwest techno duo Echospace have a thing for freezing temperatures. Detroit's Rod Modell and Chicago's Steve Hitchell are able to channel their region's harshest winter weather patterns into a batch of austere techno that owes much to their primary influence, German dub minimalists Basic Channel. Like that renowned Berlin duo of Moritz von Oswald and Mark Ernestus, Modell and Hitchell create dense, foggy atmospheres punctured by heart-beat rhythms and drenched with gallons of reverb. Their sonic ice sculptures resonate as they melt.

The Coldest Season is, however, more pleasant than studying glacier erosion. Its nine instrumental pieces are engineered to float seamlessly into one another without devolving into a formless blob. For instance, while beatless track "Ocean of Emptiness" is the aural equivalent of staring at the Orion Nebula for a couple of hours, subsequent tune "Aequinoxium" pulses hypnotically with a prominent bass and digital drum arrangement. The album's most overtly dub track, "Empyrean," with its elastic bass notes and swirling organ riffs, rides as majestically as a stallion on the beach. Other numbers, such "Sunset" and "Winter in Seney," envelope the stereo field with kaleidoscopic synth pad layers, twinkling digital effects, and distinct melodic touches. It's a simultaneously sparse yet intricate sonic space.

The Coldest Season is the electronic music equivalent of whiteout snow conditions on Mount Everest: its sensations are overwhelming, emotional, and all-consuming. If you take Echospace's evocatively chilly 80-minute journey, make sure to pack your warmest winter coat. (Tomas Palermo)

local grooves



DOPESTYLE
The Little Happy/Fools Pool
(Daly City)

Die-hard hip-hop fans are already familiar with Dopestyle from *Kutmasta Kurt Presents Dopestyle 1231* (Run, 2004), which featured Del Tha Funkee Homosapien. Now all can catch up and fall in love with this unique San Francisco MC and his instantly recognizable flow, thanks to the new 30-track double CD on Mochipet's imprint.

The set includes Dopestyle's new album, *The Little Happy*, plus a reissue of his *Pool's Pool*, a self-released full-length from 2005. Both carry the approved production stamp of DJ 4am, whose adventurous yet always adept aural soundscapes — accurately billed in his promotional literature as "lo-fi hip-hop meets shoegazer, trip-hop fuzz and melodic low-rider classic R&B oldies" — perfectly complement the MC's singsongy, heartfelt flow. Dopestyle's delivery may take a moment to get into, but once you get with it, you'll be hooked on his run-on, erratic, stream-of-consciousness approach. Lyrically, he tackles territory not typically covered by your average MC these days: on "The Last Party (Old Man Blues)," the insightful Dopestyle projects decades into the future to his final days on this earth and contemplates what it will be like to be old and unwanted. (Billy Jam)

SEND CDS FOR REVIEW TO:
KIMBERLY CHUN
BAY GUARDIAN
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2nd time around

THE CAKE *More of the Cake Please* (Rev-Ola)

Still hungry for authentic, analog-based, real-buttah servings of girl-group sweetness — after chomping through the real deals of *One Kiss Can Lead to Another: Girl Group Sounds Lost and Found* (Rhino, 2005) and sampling revamps like the Pipettes? The Cake — not to be mistaken for the all-boy NorCal rockers — will satisfy. The opening track of this pleasurable comp's "Baby That's Me" may give off the musty, lush, jingly scent of "Baby It's You" and "Be My Baby," but baroque string arrangements of numbers like "Rainbow Wood" turn the late '60s mod New York City threesome away from the stylized, urban avenues outside the Brill Building and down an equally romanticized, slightly trippier Left Bank path. Working with Jack Nitzsche and Harold Battiste on their self-titled 1967 debut (Decca) and, unlike many girl groupers, writing some of their own material, the Cake also took game if lily-white stabs at N'awlins standards like "Mockingbird": little wonder member Jeanette Jacobs later backed up Jimi Hendrix and Dr. John. (Kimberly Chun)



Social Distortion

►► **PREVIEW** Good times come and good times go, but a killer disaffected punk anthem is forever, and Social Distortion songs like "Story of My Life" ring true even into their own late adolescence. Emerging from the same hellish Orange County suburban stratum that gave rise to bands such as TSOL and the US Bombs, Social D have long held a place of honor in the West Coast punk pantheon — for so long, in fact, that you might be tempted to doubt their rock-ability, but not so long that you won't want to flock to the Fillmore to check it out for yourself. Citing influences as divergent as the Ramones, the Rolling Stones, and Hank Williams, Mike Ness and company have spent decades honing their distinctive honky-tonk punk sound, penning tunes that wear the desperate faded colors of every kind of misfit who's looking for a way to break even — or just a reason to break something. With four shows scheduled this week, a reasonably comprehensive *Greatest Hits* (TimeBomb) compilation on the rack, and a new album in the works, it looks like 2008 will be the year for all of Mommy's little monsters to get the heavy dose of Social D they deserve. (Nicole Gluckstern)

SOCIAL DISTORTION With American Steel (Fri/4), Two Tone Junkies (Sat/5), 22 Jacks (Sun/6), and Mike Herrera's Tumbledown (Tues/8). Fri/4–Sat/5, 9 p.m.; Sun/6 and Tues/8, 8 p.m.; \$30. Fillmore, 1805 Geary, SF. (415) 346-6000, www.livenation.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Amy Glasenapp, Ben Richardson, and Ben Sinclair. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 2

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues. 8pm, \$12.50.

BAY AREA

Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

Three Blind Mice Starry Plough. 8pm, \$5-7. "Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-4436. 7:30pm.

Collective West Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

Darlene Langston Shanghai 1930. 7pm.

Ben Mercato Top of the Mark. 7:30pm, \$10.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Ledisi Yoshi's. 8 and 10pm, \$22. Through Sun/6.

Matt Morrish Quartet Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

► **Francisco Aguabella** Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$20; 10pm, \$16.

Daniel Alvarenga Cafe Arguello, 2832 Mission; 643-3160. 7-10pm.

"Bluegrass Country Jam with Jeanie and Chuck" Plough and Stars. 9pm, free.

"Open Mic Night with MC Mike Shapiro" Ireland's 32. 9pm, free.

"Open Mic Night with Robin Galante" Bazaar Cafe. 7pm.

BAY AREA

► **Moh Alileche and the Ensemble, Danse Maghreb** Ashkenaz. 9pm, \$10-12.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Digz.

Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452. 7-9pm, \$15. Hip-hop dance lessons.

Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drttr pop, and go-go dancers.

Cat's Corner Swing Party Savanna Jazz. 7pm, dance lessons; 9pm, swing party and live music; \$10. Learn to Lindy Hop, then put your skills to the test to the sound of the Corner Pocket Swing Band.

► **Coo-Yah Bruno's** Dancehall and reggae with DJs Green B and Daneekah.

DotCLUB Pink. 10pm-2am, free. Indie-electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.

Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.

Element Live Wednesdays Element Lounge. 9pm. Mixed bag of weekly DJs, art shows, or live bands.

CONTINUES ON PAGE 30 »

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• THUNDERSTONES II

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MUSIC

WED/2 DANCE CLUBS

CONT>

Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whities slapping one another's asses.

Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.

Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, '70s, funk, and house.

Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.

Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.

Mr. Smith's 34 Seventh St; 355-9991. DJ Kool Karlo spins rare tracks.

Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.

Our House Is Your House Shine Dance Lounge 9pm-2am, free. With Aaron Pope and guests.

Pussy in Control Knockout. 10 pm, \$5. A night of all-girl and girl-fronted bands.

Qool 111 Minna Gallery. 5-10pm, \$5.

Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.

Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-9pm, \$12. Learn to dance sexy with instructor Emerson Aquino.

Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Veda and Martina Aquino.

RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.

Satellite Anu, 43 Sixth St; 543-3505.

www.anu-bar.com. 9pm-2am, free. House and techno.

Sip and Spurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.

Synchronize II Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.

Warped Stud. 10 pm. Vintage beats, funk, rock, alternative, and disco.

Wax Wednesdays Milk. 10pm-2am, \$3.

DJ Rescue turns back the clock with '80s and '90s hip-hop on vinyl.

Wish 10pm-2am, free. Reggae with rotating DJs.

Wreckshop Wednesdays El Rincon, 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA

The Bridge Is Over Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Abel Dee and guests spin hip-hop.

Death by Video Uptown. 9pm, free. Video killed the radio star, and now you can too.

Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.

Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open-audition turntables by appointment.

THURSDAY 3

ROCK/BLUES/HIP-HOP

Hot Challenge, Ellul, Dominique Leone Bottom of the Hill. 9pm, \$8.

Ours, Static, April Bauer, Nothing but Ash's Red Devil Lounge. 8pm, \$15.

Parkhop Express, Useless Desires, High Diving Horses Hotel Utah Saloon. 9pm, \$6.

Ronkat Spearman's Katdolic Revival Cafe du Nord. 9pm, \$10.

Andy Santan Biscuits and Blues. 8pm, \$12.50.

Shantytown, American Drag, Second Cousins Rickshaw Stop. 8pm, \$10.

BAY AREA

General Jones, Last One Picked, Happy Clams Starry Plough. 9pm, \$5.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Jellins Jazz Bistro, 44 Ellis; 397-4436. 7:30pm.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Sonya Jason Shanghai 1930. 7pm.

Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

Pharoah Sanders Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$28; 10pm, \$24. Through Sun/6.

Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

Brian Melvin Trio Anna's Jazz Island. 8pm, \$10.

Ledisi Yoshi's. 8 and 10pm, \$22. Through Sun/6.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Cafe. 8pm, free.

"Flamenco Thursdays" Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, \$10.

Shannon Céli Band Plough and Stars. 9pm, free.

BAY AREA

Ray Bieri Freight and Salvage Coffee House. 8pm, \$18.50.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5.

DJs Pleasurmaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

Beauty Bar 10pm-2am, free. DJ UFO spins electro and retro records.

BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Club Hide 280 Seventh St; 621-1197. 9pm, free. Live music.

College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Ilbiron and Matt Jocelyn.

Elivix Cocktail Club Elivix. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

EZ5 682 Commercial; 362-9321. 6-9pm, free.

DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy le Freak and Pheeko Dubfunk.

Give Thanks Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sense, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.

Inna Da Light Laszlo. 9pm. Dub, reggae, dance-hall, and old-school hip-hop with Beatnok.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and footwork.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Minx Endup. 10pm-4:30am. DJs and female artists.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

Nickie's 9pm, \$5. Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levende Lounge. 10pm DJ Sale1 spins soulful music.

Popsene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelson, Disco Shawn, and Noko.

Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method and Strategy and special guests.

Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

Yard Baobab. Reggae and dancehall with DJ Mpenzi.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Grateful Dead DJ Night Ashkenaz. 9:30pm-2am, \$6. DJ Digital Dave spins the wildest Dead jams.

It's the Joint Shattuck Down Low. 9:30pm, \$5. Headnod and Raashan Ahmad spin hip-hop, funk, old-school, reggae, R&B, and remixes.

Selector DJ Sessions Jupiter. 8pm. DJ Delon welcomes weekly guest DJs. **Sugar Blakes**. 10pm-2am, \$2-20. DJ Solarz spins hip-hop, R&B, and old-school grooves at the East Bay college night.

FRIDAY 4

ROCK/BLUES/HIP-POP

Chelsea Smiles, Black Furies, Fourfists, D-Strutters Parkside. 9pm, \$8.

Dan Tyminski Band, Hot Buttered Rum

Independent. 8pm, \$25-39.50.

Full on Flyhead, Sunhouse, Bumbalo, Hippie Grenade Elbo Room. 9pm, \$8.

Great Sand Waste, Civil War, Blue Mire Hotel Utah Saloon. 9pm, \$6.

Houndstooth and the Wolfhounds, Meth Teeth, Reptilian Civilian Hemlock Tavern. 9:30pm, \$6.

Left Alone, Cobra Skulls, Black Rose Phantoms, Final Summation Annie's Social Club. 9pm, \$10. See Picks, page 20.

Midnight Movies, Apollo Heights, Veil Veil

Vanish Bottom of the Hill. 10pm, \$10.

Savage Republic, Carta Cafe du Nord.

9:30pm, \$15.

EC Scott Biscuits and Blues. 8 and 10pm, \$17.50.

Social Distortion, American Steel Fillmore. 9pm, \$30. Also Sat/5-Sun/6 and Tues/8. See pick box.

BAY AREA

Maldroid, Hot Toddlies, Royalty Uptown.

9pm, \$8.

Skrabble, Violent Insight, Beyond Oblivion

Starry Plough. 9pm, \$7.

Trainwreck Riders, Tinkture, Didimao,

People Eaters 924 Gilman Street Project.

8pm, \$6. See "Why Not Do Something Really Special?" page 26.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Charles Unger Experience with Valencia Les

Joullins Jazz Bistro, 44 Ellis; 397-4436. 8pm.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach; 771-6800. 8pm, free.

Macy Blackman and the Mighty Fines Le

Colonial, 721 Sutter; 931-3600. 10pm, \$5.

Pharoah Sanders Yoshi's SF, 1330

Fillmore; 655-5600. 8pm, \$32; 10pm, \$28.

Through Sun/6.

Terry Disley Experience Shanghai 1930. 8pm.

Through Sun/6.

BAY AREA

Danny Caron Trio Anna's Jazz Island. 8pm, \$12.

Latin Jazz Youth Ensemble of San Francisco

La Peña Cultural Center, 3105 Shattuck, Berk;

(510) 849-2568. 8pm, \$12.

Ledisi Yoshi's. 8 and 10pm, \$26. Through

Sun/6.

FOLK/WORLD/COUNTRY

Buxter Hoot'n Plough and Stars. 9pm.

Cesar's Latin All Stars Metronome Dance

Center. 9pm. Also Sat/5.

Kitka Kanbar Hall, Jewish Community

Center of San Francisco, 3200 California;

292-1200. 8pm, \$15-28. "The Russalka Cycle:

Songs Between the Worlds." Through Sun/6.

See Picks, page 20.

BAY AREA

Sukhawat Ali Khan, Sacheko Kanenobu

Ashkenaz. 9pm, \$12-15.

Earl Brothers, Whoreshoes, Five Dollar

Suit Freight and Salvage Coffee House.

8pm, \$16.50. "Bluegrass Buffet."

Mere Ours, Marianne Barlow Nomad Café.

7:30pm, free.

Mestizo, Scribe Project Little Fox Theatre,

2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

DANCE CLUBS

AsiaSF 10pm, free. Hip-hop.

Bar Top Harry Denton's Rouge, 1500

Broadway; 346-7683. 8:30pm-2am, \$15.

Top 40 and house with DJs Andrew B and

MajestiChris.

Cancun Club Glas Kat. 10pm-3am. Salsa,

merengue, reggaeton, bachata, rock en espa-

ñol, Latin pop, Mexican, hip-hop, R&B, and old-

school with Tony O, Radio Activo, Chuy Gomez,

DJ Mauricio, and Santiago.

City Roots El Rincon. 9pm. Live salsa, hip-hop,

funk, and more.

Club Dragon Eight, 1151 Folsom; 431-1151.

9pm-3am. A gay Asian dance club.

Club Hide 280 Seventh St; 621-1197. 9pm-

2am, free. Live music.

Club Loaded Rickshaw Stop. 10pm-2am, \$7.

Rock, electronica, and debauchery with DJ

Audrock. Live set by Jeans Team.

Club NV 10pm-3:30am. Hip-hop and salsa.

Club Six 9pm-2am, \$10. Dance and hip-hop

with various DJs.

Cream DNA Lounge. 10pm, \$9-12. Lesbian

dance party with DJs Kathy Valenti and

Carlitos spinning hip-hop, old-school, Latin,

and pop.

Desire Fluid Ultra Lounge. 662 Mission; 615-

6886. www.fluidsf.com. 10pm, \$10-15. Hip-

hop, mashups, and rock with rotating DJs.

Dragon Bar 473 Broadway; 834-9383. 8pm-

2am, \$10. House, hip-hop, Latin, jazz, and clas-

sic dance mixes with DJ Daymetrius.

Element Fridays Element Lounge. Hip-hop

with DJ D-Tek.

Elvis's Birthday Bash Red Devil Lounge.

8pm, \$50-75. Actually, the King's birth-

day is Jan 8, but it's a benefit for St. Jude's

Children's Research Hospital, so I can let it go

this time ...

Fag Fridays Pink. 10pm-4am, \$10. With

residents Rolo, David Harness, Pete Avila, and

Neon Leon and weekly guests.

Fat House Fridays Anu, 43 Sixth St; 543-3505.

www.anu-bar.com. 10pm-2am, free. The Dirty

Duo spin dance records. Fat ones.

Flashback Cellar, 685 Sutter; 441-5678. 10pm-

2am, \$10. Hip-hop and '80s with DJs Scott Fox,

MCD, and Derrick D.

Freaky Fridays EZ5, 682 Commercial; 362-

9321. 6-10pm, free. Old-school, new-school,

and more.

Friday Night Swing Metronome Dance Center.

8pm, \$14. Ballroom dance lesson followed by a

dance party.

Fuck Shack Beauty Bar. 10pm-2am. With

Jeftrodesiac and guests.

Harry Denton's Starlight Room 8:30 pm, \$10.

Dance bands plus DJ Dave Gillis.

Hot Boxxx Girls Aunt Charlie's Lounge, 193

Turk; www.auntcharlieslounge.com. 10pm-

2am, free. With host Gina la Divina.

Levende Lounge 6-10pm. Live performance by

Acoustic Sneaky.

Lucky Pierre Stud. 10pm-3am, \$5. Gay

porn go-go dancers, DJs Domino and Party

Ben, and your lovely host Coco Canal. What's

this I hear about strip poker?

Magnet Lounge 1402 Grant; 271-5760. 7pm-

2am. With rotating DJs.

Make-Out Room 10pm-2am, \$5. DJ Tom

Thump and guests bring the classic funk, world

beats, and old-school hip-hop.

Master Blaster Delirium. 10pm. Punk rock.

Mr. Smith's 34 Seventh St; 355-9991. 6pm.

Mashups and more with DJs Karlo and Marc Dyer.

Mood Swing Eastside West, 3154 Fillmore;

885-4000. 9pm, free. Rare grooves, Latin funk,

soul, reggae, and hip-hop with DJs J. Diamond

and Precise and guests.

CONTINUES ON PAGE 32 »

ANNIE'S SOCIAL CLUB

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DRINK SPECIALS ALL NIGHT
DOORS 8PM NO COVER

THURSDAY JANUARY 3RD
DJ DEEZE & ANOTHER JERK
SPIN ROCK STEADY, SOUL, & WHATEVER
DOORS 9PM NO COVER

FRIDAY JANUARY 4TH
LEFT ALONE (HELLCAT RECORDS)
COBRA SKULLS
BLACK ROSE PHANTOMS
FINAL SUMMATION
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$8ADV/\$10DR

SATURDAY JANUARY 5TH
LEISURE
A BRITPOP DANCE PARTY
W/ DJ'S AARON, OMAR, AND JETSET JAMES
PUNK ROCK N SCHLOCK KARAOKE
DOORS 10PM COVER \$7

MONDAY JANUARY 7TH
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BIG STAGE KARAOKE
WITH THE LOVELY EILEEN
DOORS 8ISH NO COVER

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SF STANDUP PRESENTS
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TUESDAY JANUARY 8TH
ANNIE'S ACOUSTIC NIGHT
JULIE ZEE & FRIENDS
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WEDNESDAY JANUARY 9TH
SKELETON TELEVISION
YEAR OF THE WILD CAT
TOMORROW MEN
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COMING SOON
1/10 LAUNDARUM, STORMCROW
1/11 BRANNIES, TEXAS THIEVES
1/12 VIVA HATE, DRUGLORDS OF THE AVES
1/15 SF STANDUP MAINROOM EVENT
1/16 BOOK OF BLACK EARTH
1/24 WALKEN, TRIGGER RENEGADE

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the dickies

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Toaster

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Friday March 7th 8pm | \$20

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1/10 - NOTORIOUS - 1/10 - WOMEN BREAD 5
1/13 - PHILIPPE - 1/13 - HAWKINS
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2/02 - ILL THIEVES WINTER BALL
2/06 - CURTIS PEOPLES - 2/07 - BLUE CHEER
2/08 - THE BRIDES ON WHEELS - 2/16 - MUGGS
2/22 - DIGITAL UNDERGROUND
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THUR 1/3 DJ VANILLA GORILLA 9PM FREE

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SAT 1/5 METH TEETH 9:30PM \$4

SUN 1/6 REPTILIAN CIVILIAN 9:30PM \$4

MON 1/7 BLACK COBRA 9:30PM \$4

TUE 1/8 SEA OF AIR 9:30PM \$4

WED 1/9 PUNK ROCK SIDESHOW 9:30PM \$4

THUR 1/10 W/ DJ TRAGIC 9:30PM \$4

FRI 1/11 & THE DUCHESS OF HAZARD 9:30PM \$4

SAT 1/12 DJ LETHAL ETHAN 9PM FREE

SUN 1/13 DEAD WESTERN 9PM FREE

MON 1/14 OAXACAN 9PM FREE

TUE 1/15 WOMAN'S WORTH 9:30PM \$5

WED 1/16 THE BAY BRIDGED PRESENTS: 9:30PM \$5

THUR 1/17 AUDIO OUT SEND 9:30PM \$5

FRI 1/18 THE LONELYHEARTS 9:30PM \$5

SAT 1/19 LEIGH GREGORY 9:30PM \$5

SUN 1/20 NEVER HEALED 9:30PM \$5

MON 1/21 SKIN LIKE IRON 9:30PM \$5

TUE 1/22 GRACE ALLEY 9:30PM \$5

WED 1/23 SF SKETCHFEST PRESENTS: 9:30PM \$5

THUR 1/24 UPHILL BOTH WAYS 9:30PM \$5

FRI 1/25 ROY ZIMMERMAN 9:30PM \$5

SAT 1/26 MARK SILVERMAN 9:30PM \$5

SUN 1/27 MARY VAN NOTE 9:30PM \$5

Elbo Room

THU 1/03 10PM \$5 AFRO-TROPIC-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DISJUNCTS:
PLEASUREMAKER
SENIOR OZ
AND GUESTS
J. ELROD & B. LEE

FRI 1/04 9PM \$5 ELBO ROOM PRESENTS
HIPPIE GRENADE
(FAREWELL SHOW)
SUNHOUSE
FULL ON FLYHEAD
BUMBALO

SAT 1/05 10PM \$5 SPINNING '60s SOUL 45s
SATURDAY NIGHT SOUL PARTY
WITH **DJS LUCKY, PHENGREN OSWALD, PAUL PAUL**

SUN 1/06 9PM \$6 DUB MISSION PRESENTS THE BEST IN OUR ROOTS AND CLASSIC DANCEHALL WITH
DJ SEP J. BOOGIE
(DUBTRONIC SCIENCE/ON RECORDS)
AND **VINNIE ESPARZA**
(HELLA TIGHT/TOHONY)

MON 1/07 9PM \$7 ELBO ROOM PRESENTS
PINEBOX BOYS & THE GOOD LUCK THRIFTSTORE OUTFIT

TUE 1/08 9PM \$7 LIVE BRAZILIAN MUSIC & DANCING
MACABEA

WED 1/09 9PM \$6 ELBO ROOM PRESENTS
PLEASE DO NOT FIGHT PAPER TIGER DANGERMAKER

UPCOMING:
THU 1/10 AFROLICIOUS
FRI 1/11 FREE FUNK FRIDAY
SAT 1/12 FORREST DAY / P.E.A.C.E.
SUN 1/13 DUB MISSION

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MUSIC

FRI/4 DANCE CLUBS CONT>

Nickie's 9pm. Hip-hop and house with DJ Spectre

Paris Dakar International Baobab. 10pm. \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Punk Rock and Shock Karaoke Annie's Social Club. 9pm-2am. \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Ruby Skye 9pm-4am. \$15. With various guest DJs

Silk Fridays Icon Ultra Lounge. 10pm. free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

Strangelove Cat Club. 9pm-3am. \$5. DJ Tomas Diablo and guests spin dark electro, industrial, new wave, and goth.

Stush Voda 10pm-2am. free. Soulful house with Dylan.

Suite One8One 9pm-4am. \$20. Hunky dudes in striped shirts and Paris Hilton-esque hotties jockey for fabulousness on a packed dance floor.

Velvet Lounge 9pm. \$10. With DJ Manny Perez.

BAY AREA

Flashback Fridays Luka's Taproom and Lounge. 2221 Broadway, Oak; (510) 451-4677. 10pm. \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurin.

Ibiza 10 Hegenberger, Oak; (510) 385-1282. 10pm. \$8-10. Hip-hop and soul.

Kingman's Lucky Lounge 9pm-2am. free. Diverse dance music spun by rotating DJs

Love and Colour Shattuck Down Low. 9pm. \$7-15. DJs spin hip-hop, soul, R&B, and old-school at this exclusive event for lesbian and bisexual women. With a live set by Rupa and the April Fishes

SATURDAY 5

ROCK/BLUES/HIP-HOP

Bastard Sons of the Apocalypse, Needles, Dopecharge, Acepahix Benders, 806 S Van Ness; 824-1800. 10pm. \$6

Bennys, Mostro, 2Me Hotel Utah Saloon. 9pm. \$6

Black Cobra, Sea of Air Hemlock Tavern. 9:30pm. \$6

Blame Betty, Two Timin' Hussies, Happy Idiot Parkside. 3pm. free

Bernadette Bohan, Valerie Orth Band, Making Dinner Bottom of the Hill. 9pm. \$5-20. Benefit for the Blue Bear Girls Rock Camp.

Cheeseballs Red Devil Lounge. 8pm. \$10

Roy McNeill, Mociphet, General Fuzz, Jub Cafe du Nord. 9pm. \$10.

Social Distortion, Two Tone Junkies Fillmore. 9pm. \$30. Also Sun/6 and Tues/8. See pick box.

Tubes, Triple Cobra Independent. 9pm. \$22. See Picks, page 20.

BAY AREA

Dangers, Grarforlock, Wait in Vain, Owen Hart, Ghost Limb, Mohoram Atta 924 Gilman Street Project. 8pm. \$7

Firme Uptown. 9pm. \$10.

Robber Barons Pioneer Saloon, 2925 Woodside, Woodside; (650) 851-8487. 9pm.

7th Direction, Crooked Roads, Ten Ton Chicken Starry Plough. 9pm. \$5.

Unauthorized Rolling Stones, Just Cream Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm. \$15.

JAZZ-NEW MUSIC

Bill "Doc" Webster New Des Joulins Jazz Bistro, 44 Ellis; 397-4436. 7:30 pm.

Black Market Jazz Orchestra Top of the Mark. 9pm. \$10.

Eric Kurtz Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8:15 pm. free.

John Kallen Group Shanghai 1930. 8pm.

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm. \$15.

Live jazz Café Claude. 7:30-10:30pm

Luke Westbrook Trio Moose's. 1652 Stockton. 7pm.

Billy Philadelphia One Market Restaurant. One Market; 777-5577. 6pm.

D Robert Stewart Experience Rasselaz Jazz. 9pm.

D Pharaoh Sanders Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$32; 10pm, \$28. Through Sun/6.
Savanna Jazz Band and Guests Savanna Jazz. 7:30pm, \$5.
Terry Disley Experience Shanghai. 8pm-midnight.

BAY AREA

Ledisi Yoshi's, 8 and 10pm, \$26. Through Sun/6.
Live Jazz Albatross Pub. 9:30pm, \$3. Must be over 21.
Live Jazz Jupiter. 8pm, free.
D Macy Blackman and the Mighty Fines Anna's Jazz Island. 8pm, \$12.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
D Coro Hispano de San Francisco Mission Cultural Center for Latino Arts, 2868 Mission; 431-4234. 2pm, free. "Dia de los Reyes Concert."
D Kitka Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1200. 8pm, \$15-28. "The Russalka Cycle: Songs Between the Worlds." Through Sun/6. See Picks, page 20.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
D Ramblin' Jack Elliott Noe Valley Ministry. 8:15pm, \$22. See Picks, page 20.

Rogues Plough and Stars. 9pm.

BAY AREA

Caren Armstrong Freight and Salvage Coffee House. 8pm, \$19.50.
Kate Isenberg, Golden Loom Nomad Café. 7:30pm, free.
D Lakay, Mystic Man, King Wawa, Alexa Weber Morales Band Ashkenaz. 9:30pm, \$12-15.
Alex Pfeiffer-Rosenblum La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12.
D Sotaque Baiano Shattuck Down Low. 9:30pm, \$5-10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. A dance party with DJ Jamie

Jams and \$1 drinks.

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.

Beeracuda Deco. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.

D Beat Stroganoff Madrone Lounge. 9pm-2am, \$5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleek, Gordo, and Sheik.

Beerfest Space 550. 10pm-4am. The name says it all.

Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.

Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.

Cafe Cocomo 9pm-2am, \$15. With live band and DJ.

City Nights 10pm-2:30am. Hip-hop and club hits.

D Club Feral Parkside. 9pm-2am, \$5. DJs Frankie Sharp and Rhaminals spin decadently debauched discs while Floating Corpses, Jenny Hoysten's Paradise Island, and Trannysaurus Sex give it to you live.
The Deacon Skylark. 7pm-2am, free. Old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.
Dream Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. Hosted by Matty and Nick.
Drunk and Horny Underground SF. 9pm-2am \$5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-

CONTINUES ON PAGE 34 >>

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 3PM FREE
 CLUB FERAL JENNY HOYSTEN'S PARADISE ISLAND FLOATING CORPSES TRANNSAURUS SEX
 9PM \$5
 TWANG SUNDAY DAVE HANLEY BAND FRED O'DELL
 5PM FREE ALL AGES
 SI HAMMS NIGHT!
 TWO DOLLAR TUESDAYS! \$2 TACOS & \$2 PBR
 UPCOMING SHOWS
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 1/15 - THIS BIKE IS PIPEBOMB, NOTTINGHAM
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Shattuck Down Low
 ALL STAR SALSA DJ'S
 "IT'S THE JOINT" W/ DJ'S HEADNODIC & RAASHAN AHMAD NEW & CLASSIC HIPHOP/BOUNCE/DANCE/HALLFUNK FREE WITH STUDENT ID
 "LOVE & COLOUR" W/ VALERIE TROUTT DJ'S LADY RYAN & RIMARKABLE SOUL, HIP HOP, R&B
 "BR55" W/ SOTAQUE BAIANO DJ RUEBEN
 "KING OF KINGS" W/ DJ'S I-VIER & SMOKE ONE REGGAE, DANCEHALL, ROOTS & LOVERS ROCK
 EVERY WEEK
 TUE: KARAOKE - 8PM SIGN UPS/ \$2 COVER
 COMING UP
 JAN 11TH - GREASE TRAPS & MOPHONO
 JAN 18TH - OH-NO & ZEPH & AZEEM
 www.ticketweb.com www.shattuckdownlow.com

House of Shields
 39 NEW MONTGOMERY ST. S.F.
 \$2 PBR'S ON TAP
 \$5 WELL DRINK SPECIALS EVERYDAY
 FRIDAY JAN 4 DEM SUITE W/ THE SCARECROWES 9PM \$5
 SATURDAY JAN 5 DE LUXE W/DREW GROW 9PM \$5
 THURSDAY JAN 10 MIKE THERIEAU BAND (MEMS. OF DAVE GLEASON'S WASTED DAYS, LOVED ONES) 8PM NO COVER
 FRIDAY JAN 11 WALT W/ CLAY BELL BAND 9PM \$5
 SATURDAY JAN 12 IF EVER W/ DEATHAT 9PM \$5
 VISIT OUR WEBSITE FOR COMPLETE LISTINGS
 WWW.HOUSEOFSHIELDS.COM
 HOURS: M-F 2PM-2AM SAT 7PM-2AM CLOSED SUN

SAT/5 DANCE CLUBS

9am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-6am: "Revolutionary," hosted by Astroboy Jim, with DJ Keoki and guests.
1st Saturdays Icon Ultra Lounge. 10pm-3am. R&B, hip-hop, and mashups with DJs Ajaxx and Jfeeva.
Fluid Saturdays Fluid Ultra Lounge, 662

Mission: 615-6888, www.fluidsf.com. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

22 Frisco Disco Transfer. 9pm-2am. Jefrodisiac, Richie Panic, Emily Betty, Melekasah, and a host of luminaries bring you a sweaty room full of undeniably gorgeous yet somewhat annoying chicks in headbands and the dudes in chick pants who love them.
Haiti and World Beats El Rincon. 9pm-2am. With Kaibass and guests.
Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.
22 Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Bxssx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina la Divina.
Hot Mess Stud. 10pm, \$5. Nude dude drink

specials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
Hybrid Cat Club. 9:30pm-3am, \$6. Rock, mash-ups, hip-hop, and glam.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

22 Leisure Annie's Social Club. 10pm-2am, \$5. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul, plus back room karaoke.

Live at the BBQ Nickle's. 9pm. Hip-hop, mid-tempo, and more with B Dub, Efreem, Devlin, and Aron.
Lust Bambuddha Lounge. 9pm-2am, \$10. DJ Dimitri Mykonos spins house with Hella Miles.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkit.

Meet Me in the Bathroom Beauty Bar. 7:30pm-

2am. DJ Omar and friends spin '80s soundtrack hits, electro, and even some Australian devil-worshipping tracks.

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.

New Wave City DNA Lounge. 9pm-3am, \$12. '80s dance party.

Pagode da Paz Pura Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, \$3. African and

French hip-hop with DJs Sougi and Edibe.

Playboy Stud. 10pm. Rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Ohi, and Juanita More.

Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, \$7. With Broker/Dealer.

Roccapool Supper Club 6:30pm. Weekly salsa lessons.

22 Saturday Love Make-Out Room. 10pm, \$5. Funk, salsa, bhangra, descargas Cubanas, cumbia, electro, hip-hop, and more with DJ Christopher Crossfader and guests.

Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Pink Panther, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

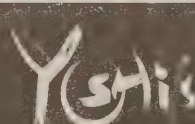
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Suite One8One 181 Eddy. 9pm-4am, \$20. Weekly guest DJs.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban top 40, and funky Frisco house



SAN FRANCISCO

TONIGHT

WED/JAN/2
FRANCISCO AGUABELLA

THU/JAN/3 - SUN/JAN/6
PHAROAH SANDERS

MON/JAN/7 - WED/JAN/9
ROY HARGROVE QUINTET

THU/JAN/10 - SUN/JAN/13
BASS LEGEND
STANLEY CLARKE

MON/JAN/14 - WED/JAN/16
BOBBY HUTCHERSON
with Russell Malone, Joe Gilman, Dwayne Burne & Eddie Marshall

THU/JAN/17 - SUN/JAN/20
BILL FRISELL TRIO
featuring Joey Baron and Tony Scherr

MON/JAN/21
THE BRUBECK BROTHERS QUARTET
with Mike DeMarco & Chuck Lamb
featuring Joey Baron and Tony Scherr

TUE/JAN/22 - SUN/JAN/27
CHRIS BOTTI

MON/JAN/28
MYRA MELFORD-MARTY EHRLICH DUO & TRIO M
featuring Mark Ostrander, Matt Wilson, Marty Ehrlich & Myra Melford

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TONIGHT

WED/JAN/2 - SUN/JAN/6
LEDISI

MON/JAN/7
THE QUARTET OF THE HOT CLUB OF SF & FRIENDS
LE JAZZ HOT

TUE/JAN/8
OAKTOWN JAZZ WORKSHOPS BENEFIT CONCERT
featuring The Ambrose Akinmusire Group

WED/JAN/9
ANDY BEY

THU/JAN/10 - SUN/JAN/13
ROY HARGROVE QUINTET

MON/JAN/14
HOWARD WILEY & THE ANGOLA PROJECT
featuring Faye Carol

TUE/JAN/15
ALBANY HIGH SCHOOL JAZZ BAND

WED/JAN/16 - THU/JAN/17
DAVID HIDALGO & LOUIE PEREZ OF LOS LOBOS: STORIES & SONGS

FRI/JAN/18 - SUN/JAN/20
BOBBY HUTCHERSON
with Russell Malone, Joe Gilman, Dwayne Burne & Eddie Marshall

MON/JAN/21
COREY HARRIS & THE 5X5 BAND

UPCOMING: CHRIS BOTTI
TUE/JAN/22 - SUN/FEB/3

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SUNDAY SHOW
GET TICKETS AT YOSHI'S C
OPEN FOR DINNER DAILY



BOTTOM OF THE HILL

info line: (415) 621-4455

THU Jan 3
9pm
door \$30
\$8
HOT CHALLENGE ELLUL DOMINIQUE LEONE

FRI Jan 4
10pm
door \$30
\$10
popscene presents... MIDNIGHT MOVIES APOLLO HEIGHTS VELL VEIL VANISH DJ AARON AXELSON

SAT Jan 5
9pm
door \$30
\$7-\$20
Benefit for the BLUE BEAR GIRLS ROCK CAMP BERNADETTE BOHAN VALERIE ORTH BAND MAKING DINNER

SUN Jan 6
9pm
door \$30
\$8
BOXCAR SAINTS WINFRED E. EYE THE CANNERY

WED Jan 7
9pm
THE BLACK HEART PROCESSION LOQUAT-EL OLIO NOLOF

THU Jan 8
9pm
THE UNION TRADE 1/10 THE AMLESS NEVER MISS JAM LOW RD

FRI Jan 9
9pm
THE UPTONES THE FORGOTTEN DEKOZ THE MARONES DJ WALLYTONE

SAT Jan 10
9pm
POOR BAILEY BUILT FOR THE SEA-OLIVER FUTURES

SUN Jan 11
9pm
THE START 1/13 NARROWS-CAST OF THOUSANDS

THU Jan 12
9pm
THE BASEMENT REVELATIONS 1/15 BUXTER HOOTIN-KENO SABB

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1233 17th St in SF • (415) 621-4455
advance tickets: bottomofthehill.com/calendar.html



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WEDNESDAY, JANUARY 2ND
QOOL
5-10pm. Free before 8pm \$5 cover
For more info: www.qoolsf.com

THURSDAY, JANUARY 3RD
(Exhibit January 3rd - February 2nd)
2nd Annual 20 X 20 THE JANUARY SHOW
6pm - till late, FREE
Exhibiting over 60 artists from around the world. Revolvers will enjoy tunes by DJ's Phillie Ocean, Odd Nosdam (Anticon Records), and Sonny Phono plus a special live performance by San Francisco's very own White Barons. The exhibit runs January 3rd through February 2nd

FRIDAY, JANUARY 4TH
Get out of the fast lane for
KRUSH HOUR HAPPY HOURS
5pm-9pm FREE and open to the public, every Friday.
Enjoy \$1 off well spirals, draft beer, wine.
9pm til late
EXTENDED KRUSH HOUR
Free and open to the public

SATURDAY, JANUARY 5TH
Reignforest Collective Presents:
"LISTENING LOUNGE"
9pm to 2 pm
Room 1: Special guest DJ Amplive of Zion-I spinning a 2-hour set along with Reignforest Collective Resident DJ's
Room 2: Live Jazz/Funk Bands

\$5 guestlist before 11pm
(send names to guestlist@reignforestcollective.com)
\$10 After



Bimbo's 365 Club

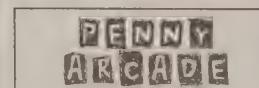
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FRI. & SAT. JAN. 11 & 12 • 11 & UP
DOORS 8 / SHOW 9 • \$22
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FRI. JAN. 25 • DOORS 8 / SHOW 9
\$18 ADVANCE / \$20 DOOR • 11 & UP
PRIDE & JOY
AN EVENING WITH
JULIA FORDHAM

COMING 2/29: THE MOUNTAIN GOATS
3/1: THE GUTTER TWINS

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PENNY ARCADE

A Semi Acoustic Music Showcase

~with~
THE ROOFTOP VIGIL
(formerly PARASOL)
COLORING ALMADEN DAVE O
Hosted by Raul Sanchez

TONIGHT!
WEDNESDAY, JAN. 2nd 2008, 9pm
Make-Out Room
3225 22nd Street, SF
www.myspace.com/pennyarcadesf
GUARDIAN

Tormenta Tropical Rickshaw Stop. 10pm-2am, \$8. From cumbia to crunk, sonidero to electro, American and Latin American sounds collide. Live sets by Lemonade and DJ sets by Star Eyes, Disco Shawn, and Oroll. See Picks, page 20.

Trans-Am Eight. 9pm-2am, \$5. Tranny party. **TruSoul DJ Collective** Levee Lounge. 10pm-2am. It's true, and it's soul.

Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

BAY AREA

Lose Control! Uptown. 9pm, \$5. DJ Basura rocks electro, indie, dance punk, and new wave.

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Sweat White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, top 40, '80s, '90s, alternative, soul remixes, and mashups.

SUNDAY 6

ROCK/BLUES/HIP-HOP

Blues Jam Grant and Green. 3-7pm, free. With Mike Miranda.

Cannons and Clouds, Super Adventure Club, Jonathan Douglas Hotel Utah Saloon. 8:30pm, \$6. See Picks, page 20.

Lloyd Gregory, Kenny Washington Biscuits and Blues. 8pm, \$12.50.

Hurts to Laugh Parkside. 8pm.

Social Distortion, 22 Jacks Fillmore. 8pm, \$30. Also Tues/8. See pick box.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-4436. 8pm.

Brother Buzz Lou's Pier 47. 5-11pm. Jazz and blues.

Mike Greensill Moose's. 10:30am-2:30pm.

Mike Lipskin Washington Square Bar and Grill, 1707 Powell; 382-5123. 7pm.

Live Jazz Cafe Royale, 800 Post; 441-4099. 6pm.

Michael Parson Octavia Lounge, 1772 Market. Noon-3pm, free.

Robert Anbian and the Unidentified

Flying Quartet Rasselaz Jazz. 7:30pm.

Rob Modica and Friends Simple Pleasures Cafe, 3434 Balboa; 387-4022. 3pm, free.

Pharoah Sanders Yoshi's SF, 1330

Fillmore; 655-5600. 7pm, \$30; 9pm, \$26.

"Savanna Jazz Jam" Savanna Jazz. 7:30pm,

\$5. With Randy Craig.

BAY AREA

Dan Neely's Royal Society Jazz Orchestra

Ashkenaz. 5pm, \$20.

Ledisi Yoshi's. 7 and 9pm, \$26.

Trio Mopnu, Brass Menagerie Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Bluegrass Revolution, Montana Slim, Howdy!, **Pine Needles** Cafe du Nord. 6:30pm, \$10-20. Benefit for San Francisco Bluegrass and Old-

Time Festival. See Picks, page 20.

Dave Hanley Band, Fred O'Dell Parkside. 5pm, free.

Jack Gilder, Kevin Bemhagen Plough and Stars. 9pm, free.

Kitka Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1200. 2pm, \$15-28. "The Russalka Cycle: Songs Between the Worlds." See Picks, page 20

Live flamenco music Cafe Arguello, 2832

Mission; 643-3160. 7pm.

BAY AREA

Adrian Legg Freight and Salvage Coffee House.

8pm, \$19.50.

Pete Madsen Nomad Café. 11am, free.

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

CONTINUES ON PAGE 36 >>



Make-Out Room

COME VISIT THE NEW AND IMPROVED MAKE OUT ROOM. NO COVER CHARGE MONDAYS THROUGH THURSDAYS. NEW DRINK SPECIALS AND \$5 PITCHERS OF PBRI.

WEDNESDAY JANUARY 2
PENNY ARCADE
A SEMI ACOUSTIC MUSIC SHOWCASE
FEATURING
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(FORMERLY PARASOL)
COLORING AND ALMADEN
HOSTED BY RAUL SANCHEZ - SPONSORED BY
THE SAN FRANCISCO BAY GUARDIAN

THURSDAY JANUARY 3 NO COVER!
DJ FOODCOURT
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THE FIRST THURSDAY OF EVERY MONTH.
NO COVER!! DRINK SPECIALS!

FRIDAY JANUARY 4 7-9:30PM, \$6
BUCKY SINISTER
w/ JOE KLOECK
JULIA JACKSON
& MIKE SPIEGELMAN

JOIN BUCKY SINISTER AND THREE OF HIS FAVORITE COMEDIANS, JOE KLOECK, JULIA JACKSON, AND MIKE SPIEGELMAN, AS THEY LOOK BACK AT THE YEAR THAT WAS AND THE YEAR THAT PROBABLY WON'T BE EITHER. THANKSGIVING, CHRISTMAS, AND NEW YEAR'S EVE WERE ALL LET-DOWNS FOR YOU, WEREN'T THEY? JANUARY 4TH IS GOING TO BE THE BEST ANTI-HOLIDAY OF THE YEAR!

FRIDAY JANUARY 4
EVERY FRIDAY AT 10PM
DJ TOM THUMP & GUESTS

SATURDAY JANUARY 5 7-9:30PM, \$3-\$5
WRITERS WITH DRINKS

SATURDAY JANUARY 5 10PM, \$5
EL SUPERITMO
WITH ROGER MAS & EL KOOL KYLE
CUMBIA DANCEHALL BOMBA
PLEMA AND SALSA

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AT THE FOOT OF BERNAL HILL

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THU 1/03 **\$5 MAKERS MANHATTANS**
ALL DAY!

FRI 1/04 **THE TOIL TEAM** 10PM

SAT 1/05 **THE KITCHEN**

SUN 1/06 **FREE POOL ALL DAY!!**
DJ RCASTRO (OLDSKOOL) 9PM

MON 1/07 **DJ DWELL** (ELECTRO) 9PM

TUE 1/08 **ALCOHOLCAUST**
w/ WHATSHISFUCK
AND KATE WASTE 9PM

WED 1/09 **CLUB MOVIE-SA**
w/ DJ LAZY AND FRIENDS
(HOUSEDUB) 9PM

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Jazz • Blues • R&B

Thursday 1/3
THE JULES
BROUSSARD
BAND

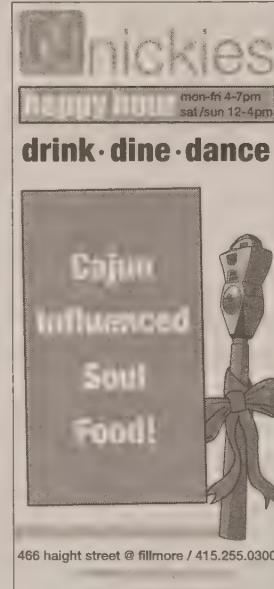
Friday 1/4
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PRIVATE PARTY*

Saturday 1/5
Jazz Bassist
JUSTIN HELLMAN

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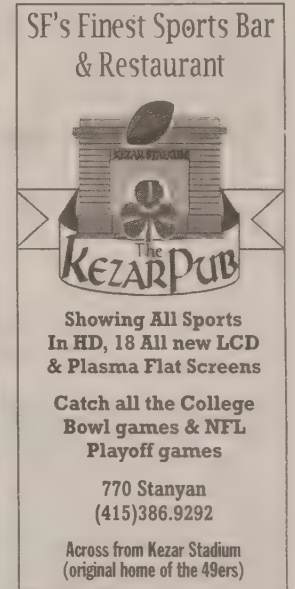


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sat/sun 12-4pm

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Soul
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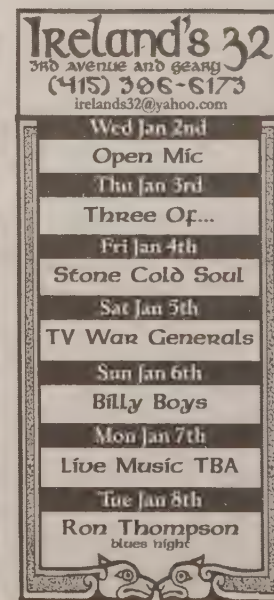
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Three Of...

Fri Jan 4th
Stone Cold Soul

Sat Jan 5th
TV War Generals

Sun Jan 6th
Billy Boys

Mon Jan 7th
Live Music TBA

Tue Jan 8th
Ron Thompson
blues night



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w/ DJ JULES & NIKKI - 60s, 70s, ROCK & SOUL

TH **BUILT FOR SPEED**
Rocks Your Ass!

F **PLAY AS FLEK**
w/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
(DJ JULES 10PM)

SU **UGLY**
w/ DJ BOOSTER

M **Space is the Place**
w/ DJ KILNEY - 80's Psych / Garage Rock

T **BLACK TUESDAYS**
w/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
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FRI. JAN. 11 • DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR

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GRAVES AT SEA
GREY

KRIS FORCE (AMBER ASYLUM) WITH:
SIGRID SHEIE (MAMMERS OF MISFORTUNE)

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STUNG
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SPIN OUT (CLASSIC ROCKABILLY!)

SUN. JAN. 13 • DOORS 7 / SHOW 8 • \$16 ADV. / \$16 DOOR

FINCH
TERA MELOS
SOUND THE ALARM

FRI. JAN. 16 • DOORS 7:30 / SHOW 8:30 • \$12 ADV. / \$12 DOOR

MELEE
MATT WHITE
UNTIL JUNE

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THURS. JAN. 10 • DOORS 7:30 / SHOW 8
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MARIEE SIOUX
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DARK SIDE OF THE MOONSHINE
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NAT KEEFE & AARON REDNER (HOT BUTTERED RUM)
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HEALTH-IT

SAT. JAN. 19 • DOORS 8 / SHOW 9 • \$20 ADVANCE / \$20 DOOR

JGB WITH MELVIN SEALS

SUN/6
CONT>>

DANCE CLUBS

All Male Amateur Strip Show Deco, 10pm-1am. Hosted by Gingersnap and DJ Lambchoy.

Bingo Hello Bingo Lexington, 8-10pm. Sapphic bingo frenzy with DJ Myles spinning between games.

Bionic 222 Club, 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

Boogie Brunch Leveque Lounge, 11am-3pm. With DJs Ben Hester and Rob G.

Church II Pirata, 4pm-midnight, free. Lioness Sound DJs Green B and Positvi-T spin reggae while you eat Caribbean BBQ.

Club Havana Live salsa by Karabali, plus DJ Antonio and great Cuban BBQ.

Dimanche Slide, 9pm. With DJ Frenchy le Freak and special guest.

Dub Mission Elbo Room, 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, J Boogie, and Vinnie Esparza.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests, 8pm-4am, \$12.

Super Soul Sunday, 7. Come back to Sunday church with DJ David Harness and guests.

Escape Cellar, 685 Sutter, 9pm-2am, \$5. Funky house, hip-hop, and club classics.

French Kiss Pink, 10pm-2am, \$3 after 11. Resident bad boys Mykhill and Forever 21 play electro, disco, punk, indie, rock, and mashups.

Harry Denton's Starlight Room 8:30pm, free. With DJ Page Model.

Holding Firm Reggae Sundays Underground SF, 10pm-2am, free. Reggae and dancehall with Stepwise and Dread Lion and weekly special guests.

Kodo Wish, 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

Password Vessel, 85 Campton Place; 433-8585, 10pm-2am, \$2. Hip-hop and sports: two great tastes that taste great together.

Propaganda Laszlo, 9pm. Intimate disco and electropop.

Rare Bird Dalva, 9pm-2am, free. DJ Vanka spins rare jazz, soul, and funk.

Salsa Sundays El Rincon, 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Sundance Saloon Space 550, 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch, 10pm-2am. Hip-hop and old-school with DJ B-Love.

Sweet Inspiration Transfer, 9pm-2am, free. DJs Jojo Electra and White Mike bring you hip-hop, soul, indie, and disco.

Tasty Treats and Tantalizing Tunes Madrone Lounge, 8pm. DJs Big Tim and T spin dark indie grooves.

Tea Dance Stud, 5-10pm, \$5. With DJ Jimmy Strano.

BAY AREA

Industry Night Kingman's Lucky Lounge, 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.

King of Kings Shattuck Down Low, 8pm-2am, \$8. Reggae, dancehall, roots, and lovers' rock with DJs I-Vier and Smoke One.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677, 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

SF Barefoot Boogie 8th Street Studio, 2525 Eighth St, Berk; 820-1452, 7:30-11pm, \$8. A freestyle dance throwdown with a world music soundtrack.

MONDAY 7

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-4436, 8pm.

Contemporary Jazz Orchestra Jazz at Pearl's, 8 and 10pm, \$10-15.

"Jazz Jam" Grant and Green, 10pm, free. House band followed by a jam session.

Mike Greensill Duo Moose's, 8pm.

Monk's Music Simple Pleasures Cafe, 3434 Balboa; 387-4022, 8pm, free.

Rock Jackenbach Lou's Pier 47, 5-11pm. Jazz and blues.

MUSIC

Roy Hargrove Quintet Yoshi's SF, 1330 Fillmore; 655-5600, 8pm, \$26; 10pm, \$22. Through Jan 9.

Eric Shiffrin Washington Square Bar and Grill, 1707 Powell; 982-8123, 7pm.

HAY AREA

Hot Club of San Francisco Yoshi's, 8pm, \$12; 10pm, \$6.

FOLK/WORLD/COUNTRY

Bluegrass Mondays Amnesia, 8:30pm, free. "I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419, 9pm, free. Live musician showcase with local talent.

Live flamenco music Cafe Arguello, 2832 Mission; 643-3160, 7pm.

"Open Mic with JJ Schultz" Hotel Utah Saloon, 7:30pm, free.

Pinebox Boys, Good Luck Thriftstore Outfit Elbo Room, 9pm, \$7.

BAY AREA

"Songwriters Symposium" Blakes, 8:30pm, \$2. Acoustic open mic.

Traditional Irish music session Starry Plough, 9pm, free.

DANCE CLUBS

Block-Party Double Dutch, 10pm-2am. Underground hip-hop and old-school, with DJ Veronica and special guests.

Carta Little Baobab, 3388 19th St; 643-3558, 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.

Club Camille(s) Beauty Bar, 10pm-2am, free. Classic-era drunk rock.

Club Dread Club Six, 9pm-2am, \$10. Reggae, brah!

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049, 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.

Death Guild Glas Kat, 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gilles.

Heavyweight Laszlo, 9pm. With DJ Subtext.

High Rolling/Low Budget Tunnel Top, 601 Bush; 986-8900, 9:30pm, free. Acid jazz, soul, funk, ska, reggae, and house with DJ Hofwegen.

I Haight Mondays Underground, 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.

Karaoke Shark Cellar, 10pm-2am, free. Karaoke madness with 25,000 song options.

The L Word Season 5 Premier Party Rickshaw Stop, 7pm, \$10. It'll be a sapphic sweat pot at this girl-on-girl TV tity party for Showtime's *The L Word*. Benefit for the Human Rights Campaign.

Mainroom Mondays Annie's Social Club, 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Mix Julie's Supper Club, 1123 Folsom; 861-0707, 8pm. Salsa with the coordinated queer folks from queerballroom.com.

Music on Vinyl Cafe Royale, 800 Post; 441-4099, 6-8pm. DJ Bob Harp explores the old ways.

Punk Rock Sideshow Hemlock Tavern, 10pm-2am, free. Get punked by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club, 10pm, free. Eddie Raskel, Ant-One, and Sir Tippi spin hip-hop.

Rocapulco Supper Club 7pm. Weekly salsa lessons.

Salsa Lunas Cafe Cocomo, 7:30pm, \$3-7. Salsa lessons and dance party.

SF Mundaze Stud, 9pm-2am. An LGBT hip-hop party spun by DJ Page Model.

Sex, Sexx, and More Sexx Delirium, 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Smokestack Laszlo, 9pm. R&B, soul, and rock 'n' roll.

BAY AREA

Hubba Hubbal Uptown, 9pm, \$5. Live burlesque revue with MCs Kingfish and Eddie and a host of local performers.

Industry Night Kingman's Lucky Lounge, 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.

Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677, 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 8

ROCK/BLUES/HIP-HOP

Boxcar Saints, Winfred E. Eye, Cannery Bottom of the Hill, 9pm, \$8. See picks, page 20.

Charles Gonzalez and the Stereo Glitter, Nicki Bluhm, Uni and Her Ukelele, Rifle Cafe du Nord, 9:30pm, \$8.

Fat Tuesday Band with Edna Love Biscuits and Blues, 8pm, \$12-50.

Social Distortion, Mike Herrera's **Tumbledown** Fillmore, 8pm, \$30. See pick box.

JAZZ/NEW MUSIC

Cecil Wells Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-4436, 7:30pm.

Alan Choy Octavia Lounge, 1772 Market; 863-3516, 7pm, free.

Dave Parker Quartet Rasselas Jazz, 9pm, free. "Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439, 6:30pm, free.

"Latin Jazz Night" Mojito, 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.

Marcus Shelby Quartet Jazz at Pearl's, 8 and 10pm, \$10.

Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300, 7-10pm.

Musashi Moose's, 8pm.

Roy Hargrove Quintet Yoshi's SF, 1330 Fillmore; 655-5600, 8pm, \$26; 10pm, \$22. Through Jan 9.

"Savanna Jazz Jam" Savanna Jazz, 7:30pm, \$5. With the Vince Lateano Trio.

Ricardo Scales Top of the Mark, 7pm, \$5. **Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html, 9:30pm, \$12.

Susan Sutton Washington Square Bar and Grill, 1707 Powell; 982-8123, 7pm.

Terry Disley Trio Shanghai 1930, 7pm.

BAY AREA

Amrose Akinmusire Group Yoshi's, 8pm, \$25. Benefit for the Oakland Jazz Workshops.

"Jazzschool Tuesdays" Jupiter, 8pm, free. "Singers' Open Mic with Kelly Park" Anna's Jazz Island, 8pm, \$5.

FOLK/WORLD/COUNTRY

Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767, 8pm, free.

Live flamenco music Cafe Arguello, 2832 Mission; 643-3160, 7pm.

Macabae Elbo Room, 9pm, \$7. **Barry O'Connell, Vince Cronin** Plough and Stars, 9pm, free.

Sweet Crude Bill and the Lighthouse Nautical Society, Winsome Griffies, Lariats of Fire Hotel Utah Saloon, 9pm, \$6.

BAY AREA

Andrew Carriere and the Cajun Zydeco All Stars Ashkenaz, 8:30pm, \$10.

"Freight Open Mic" Freight and Salvage Coffee House, 8pm, \$5-50.

"Open Mic with Joan Pez and Girl George" Starry Plough, 7:30pm, free.

Marlee Sioux, Emily Jane White, Almaden, **Thunderstones II** Stork Club, 8pm. "The Story Chapter IV: Gathering of the Tribes."

DANCE CLUBS

Adrian Voda, 9pm-2am, Salsa, merengue, electronic beats, and more.

Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5. Come learn the tango with Christy, Daniel, Pier, Hung-Yut, and Mayumi, only to impress your friends later with spontaneous dance explosions.

Argus Lounge DJs Alcoholocaust and Kate Waste spin old-school punk.

Ay Karamba Glas Kat, 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.

Brownies for My Bitches Harvey's, 500 Castro; 431-4278, 10pm-2am, \$5. A dyke club featuring hip-hop and pop.

Change the Beat Madrone Lounge, 9pm-2am, free. Thug jazz and funk live from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top, 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Drunken Monkey Cat Club, 9pm, free. Rock 'n' roll for inebriated primates like you.

Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gilles.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hold Yr Horses Aunt Charlie's Lounge. 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco punk, synth pop, and more with DJ Rchrd Oh?!

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and socks-free soul with DJ Vinsol and special guests.

House of Rock 1st. 2348 Market; www.jetsf.com. Rock 'n' roll all night with DJ Mark Andrus. In N Out 330 Rith. 9pm, free. DJs Kirk and Kitty spin classic soul on the dance floor.

Levende Lounge 5pm-2am, free. Downtempo and deep house.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.

Nickie's 9pm, \$5. Middle Eastern remixes. **Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Scenario Cellar. 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break o' dawn.

Soul Afrique John Collins. 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rescue and rotating residents Madison, Wizzkey, and Marcella.

Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness and guests.

Trannysack Stud. 10pm-3am. Legendary drag party with hostess Heklina.

BAY AREA Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.

Makossa Easy Lounge. 3255 Lakeshore, Oakl; (510) 338-4911. 9pm, free. Classic salsa and breaks with DJs Joe Quixx and Wonway.

Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**

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THU 1/3 10:00 pm \$6	GRATEFUL DEAD DJ NIGHT DIGITAL DAVE
FRI 1/4 9:00 pm \$15 \$12 adv/stu	WORLD FUSION SUKHAWAT ALI KHAN ENSEMBLE with SACHIKO KANEHOBU
SAT 1/5 9:30 pm \$15 \$12 adv/stu	HAITIAN/AFRO-BRAZILIAN LAKAY featuring MYSTIC MAN and KING WAWA + ALEXA WEBER MORALES BAND 8:30 pm Kompa & Salsa/Samba dance lessons with Will & Alexa
SUN 1/6 5:00 pm \$20	SWING/BIG BAND ROYAL SOCIETY JAZZ ORCHESTRA
TUE 1/8 8:30 pm \$10	CAJUN/ZYDECO ANDREW CARRIERE & THE CAJUN/ZYDECO ALLSTARS 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
WED 1/9 8:30 pm \$10	WORLD BLUES/NEO-SOUL/REGGAE BASS CULTURE REVUE with Moraima, Nez B, Rusty Zinn, Jennifer Jolly, RazorBlade, Gary Nelson, Abdul Waheed
1/10 RED HOT CHACKAS - CD RELEASE PARTY!	
1/11 WAKE THE DEAD - 1/12 TITO Y SU SON DE CUBA	
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FRIDAY JANUARY 4-9:30PM-\$15 (ROCK)
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SATURDAY JANUARY 5-9PM-\$10 (ELECTRO-FUNK)
**ROY MCNEILL
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SUNDAY JANUARY 6-6:30PM-\$10-\$20 SLIDING SCALE (BLUEGRASS)
"THE NEXT WORK OF BLUEGRASS" A BENEFIT SHOW FOR THE
SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL. FEAT:
**THE BLUEGRASS
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MONTANA SLIM
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TUESDAY JANUARY 8-9:30PM-\$10 (INDIE)
**CHARLES GONZALEZ &
THE STEREO GLITTER
NICKI BLUM
UNI & HER LUNEBLE
RIFLE (CLOSING SET)**

WEDNESDAY JANUARY 9-9:30PM-\$12 (EXPERIMENTAL)
AQUARIUS RECORDS PRESENTS
**DAVID DANIEL
& TOM CARTER
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FRIDAY JANUARY 11-9:30PM-\$10 (ROCK)
**RECLINER (CD RELEASE PARTY!)
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SATURDAY JANUARY 12-9:30PM-\$10 (INDIE)
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SATURDAY JANUARY 12-7:30PM-\$25 (SONGWRITER)
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SUNDAY JANUARY 13-6:30PM-\$20 (ROCK)
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SUNDAY JANUARY 20-8PM-\$10 (FOLK)
**RUPA
TOM SWAY
KEVIN WELCH**

MONDAY JANUARY 21-9PM-\$10 (INDIE)
**CASTANETS
SHOLI
EL OLIO WOLOF**

TUESDAY JANUARY 22-8:30PM-\$10 (SONGWRITER)
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Saturday, January 5, 8:15 PM Ramblin' Jack Elliott plus Mike Beck

'Ramblin' Jack Elliott has been a towering influence on a generation of folk and rock musicians, most notably, Bob Dylan.' —The Boston Globe

Mentored by Woody Guthrie, Jack is at the pinnacle of his 50 year career. Ten years ago his 'South Coast' album won him a Grammy and he received two more nominations subsequently. He won the National Medal of Arts Award and was honored with a special dinner at the (Clinton) White House. Recently the award-winning film 'The Ballad of Ramblin' Jack' introduced a new generation to his timeless music and yarns. We're honored to have this national treasure start our concert year. \$20adv/\$22 door

Fri. Jan 25 - Lindsay Mac, Steve Seskin \$15adv/\$17door
Sat. Jan 26 - Michael Manring, Edo Castro & Yves Carbonne \$18adv/\$20door

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SATURDAY JANUARY 5, 2008 [KONTROL]

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club list



Rykarda Parasol and the Tower Ravens play the Cafe du Nord on Sat/5.

PHOTO BY XAVIER GOMEZ

- | | | | | |
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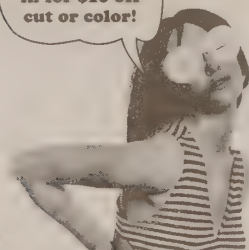
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THE SAN FRANCISCO BAY GUARDIAN VISUAL ART

visual art

Our year in art runneth over, with "A Rose Has No Teeth: Bruce Nauman in the 1960s" at the Berkeley Art Museum (left, Nauman's *Self-Portrait as a Fountain*) and Mitzi Pederson's "Unlet Me Go" at Ratio 3 (right, Pederson's *candle-ever*).

PHOTO OF SELF-PORTRAIT BY MICHAEL TROPEA



Staying power

In 2007, Bay Area arts were in constant flux

By Glen Helfand
> a&eletters@sfbg.com

Looking back at the Bay Area art scene in 2007 affirms our perennial difficulty in holding on to ambitious players. It's an oft-repeated story. Given San Francisco's commitment to nonprofit and alternative models over commercial ones and the high cost of living, artists find it easier to start off than to build their careers here. Since the art world in general has been buoyed by brisk sales, art fairs, and biennials, the Bay Area's condition applies as much to high-profile curators, dealers, and administrators as to artists.

Curatorial flux is particularly apparent. Madeleine Grynsztejn, the San Francisco Museum of Modern Art's Elise S. Haas Senior Curator of Painting and Sculpture since 2000, recently announced her new position as director of the Museum of Contemporary Art, Chicago. René de Guzman left his post as director of visual arts at the Yerba Buena Center for the Arts to become senior curator at the Oakland Museum of California.

Daniell Cornell, currently the director of contemporary art projects and curator of American art at the Fine Arts Museums of San Francisco, will become the deputy director for art and senior curator at the Palm Springs Art Museum, while the Berkeley Art Museum — which is embarking on a capital campaign for a new building — saw senior curator Constance Lewallen and director Kévin Consey leave for various reasons. This means there are a number of key positions that, when filled, will change the directions of these important venues. Or will they? Such turnovers have happened before, and frankly, institutions rarely undergo radical makeovers.

In 2007 new curators began or continued their programs. In May, Liz Thomas, the Matrix curator at BAM, began her first slate of shows with Allison Smith's participatory, craftsperson-based Notion Nanny project, Rosalind Nashashibi's film installation, and Tomás Saraceno's current "suspended environment" (through Feb. 17), revealing a solid and diverse range of emerging international practices. This curator's

strategy is to build slowly rather than open with a bang.

The program moves at a faster and flashier clip at California College of the Arts' Wattis Institute, where in fall 2007 curator Jens Hoffman began his first season of programming with a sporty graphic identity and high-concept group shows. These include "Pioneers," a nod to Bay Area mavericks from gold rush groundbreakers to conceptualists; "Passengers," a long-term, rotating round-robin show; and "Apocalypse Now" (through Jan. 26), a political "attack" he curated with international biennial-favorite artist duo Allora and Calzadilla. The pair's works were also highlighted as the main fall exhibition at the San Francisco Art Institute's Walter and McBean Galleries, which are programmed by curator Hou Hanru. Hou's exhibits started in fall 2006, and in 2007 they included "World Factory," a two-part group show that boisterously explored conditions of global capitalism in various media while serving as a test ground for the 2007 Istanbul Biennial, which he also organized. Hoffman and Hou are key figures in an international circuit of curators that also includes SFAI dean Okwui Enwezor, and the three simultaneously work on

projects here and abroad. (Full disclosure: I teach at both of the aforementioned schools.)

It's been difficult, though, to gauge these projects' impact on the doggedly localized Bay Area art scene — or how their curators will take to the regional climate. Such curatorial presence has provided an opportunity for a larger number of artists and other curators to pass through the region, and it's offered platforms for provocative group shows that are rarely staged in museums around here. The bottom line, though, is that in the present model of international art, change is driven by the marketplace, and these institutional spaces exist outside the commercial gallery arena that makes certain cities more visible art hubs than others.

There was, however, movement in the local commercial realm. Catherine Clark broke from 49 Geary to open a Chelsea-style space in the shadow of SFMOMA. Ratio 3 unveiled a surprisingly large and cannily designed new space near 14th and Valencia streets, not far from Jack Hanley Gallery's two spots on Valencia (another recently debuted in New York) and Southern Exposure's just-opened second temporary site. Combined with other galleries nearby — Intersection for the Arts, Needles and Pens, Adobe

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- JAN 8** Solano Singles Mixer, Fairfield
- JAN 11** Waterfront Lock & Key & Dance, San Francisco
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- JAN 18** East Bay Lock & Key & Dance, Dublin
- JAN 20** Free Single Travel Mixer, Concord
- JAN 19** Singles Club Med Vacation, Turks and Caicos
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We saw the writing on the wall at the Whitney Museum of American Art's "Rudolf Stingel" (top) and mystery at Fraenkel Gallery's "The Book of Shadows," in the form of images by unknown photographers (bottom left and bottom right).

PHOTO OF STINGEL EXHIBIT BY SHELDON C. COLLINS

Books, etc. — the neighborhood could be turning into a destination alternative to the exhibition spaces on the first block of Geary. The Dogpatch neighborhood shows promise of becoming another art zone with the ambitious Silverman, Ping Pong, and Ampersand galleries, which have all been staging interesting shows, though the area is still a bit under the radar.

All said, we're at a transitional moment, and forward thinking seems in order. The year ahead offers huge potential for new faces, directions, and already scheduled programs at many of the aforementioned venues. I'm anticipating the Gilbert and George show at the de Young Museum, Lee Friedlander at SFMOMA, and a Paul McCarthy project at the Wattis, as well as the 2008 openings of the California Academy of Sciences and the Contemporary Jewish Museum. All provide plenty reason to stick around. **SFBG**

GLEN HELFAND'S TOP 10

The following exhibitions, events, and films enthralled me with their winning combinations of joy, originality, and serious subtext.

- Pina Bausch Tanztheater Wuppertal's *Ten Chi*, Zellerbach Hall, Berkeley
- "The Book of Shadows," Fraenkel Gallery
- Liz Larner's lecture, San Francisco Art Institute
- "© Murakami," Geffen Contemporary, Museum of Contemporary Art, Los Angeles
- Mitzi Pederson's "Unlet Me Go," Ratio 3
- *Ratatouille*, directed by Brad Bird
- "A Rose Has No Teeth: Bruce Nauman in the 1960s," Berkeley Art Museum
- "Rudolf Stingel," Whitney Museum of American Art, New York
- *Weeds*
- Apichatpong Weerasethakul's *Unknown Forces* installation, REDCAT, Los Angeles, and his film *Syndromes and a Century*

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Girls just wanna have fun on the Saturday night before NYE! Barracuda presents three of San Francisco's top 80s dance and rock DJs spinning deep cuts, 80s hip hop, new wave hits and danceable classics from everyone's favorite era at San Francisco's epicenter of art, music and culture, 111 Minna. Never played out, always stoked, Barracuda features giant projections of 80s music videos, a laser light show, hot pink cupcakes, 80s prom balloon madness and a raffle for cutting edge 80s-inspired fashion! With San Francisco's BEST and BRIGHTEST rock, dance and 80s DJs: The Entity aka DJ Bamon (1984, Club Gossip, Substance) DJ Heiko (Beauty Bar, Arrow Bar) DJ Phillie Ocean (111 Minna, Delirium, Cat Club), VIP booth and bottle service available. 9pm - 2am, \$5 before 11pm, or \$10 after 21 and over. December 29 @ 111 Minna Gallery, on 2nd btw Mission & Howard. MYSAPCE.COM/BARRACUDASF 111MINNAGALLERY.COM

San Francisco's premier New Year's Eve massive gathering of world class artists, blending international and local live musicians and DJs in a unique club atmosphere, combining three events into one epic sound clash. Experience three arenas of amazing performances from a powerhouse lineup of hip hop, old school, breaks, dancehall, soul, reggae & funk with performances by Crown City Rockers, Rico Pabon, Coolie High, Orukusaki, Nerd Nate, Xien How, Flossafee, Jae Shah, Haylow, Ren the Vinyl Archaeologist, Sake 1, Apollo, Fuze, Royce, NeoGeo, Calala, Boogie Brown, Shinehead & JFX, Daddy Rolo & Mendoza, TNT Sound, Nowtime Sound and more! 21+, Doors: 8pm-4am. No Dress Code. Limited \$30 presale tickets available online! December 31 @ Club Six, 60 6th Street btw Market/Mission. GOING.COM/NYE_2008

An eve-olutionary costumed art & music spectacle! Costumes very much encouraged! Come dressed as your dream! Featuring the live talents of the Brazilian Girls, Kinky, The Vau De Vire Society, Madd Vibe Orchestra, Adam Freeland, Pleasuremaker, Tango La Melodia, Bassbin Twins, Syd Gris, Smoove, Random Rab, Zoopy Show, Gooferman, Dutch, Eprom, Audiovoid, Dex Stakker, Fou Fou Ha! and more. Come experience additional spectacles like the sculpture garden, vast videoceans, art encampments, visionary gallery maze, mad midnight miracles, Opel Klub, VZP LOUNGE, vendor village, crazy game zones, bizarre burlesque, puppet mayhem, stilted action, goddess juice bars everywhere, body painting, tantric appetizers, major artsy crafty DIY fun, Faux-toe Portrait Gallery, virtual plays/Google Earth, gymnasty contortions, earth mandalas, love & inspiration, & much more! Ring in 2008 in style and luxury at the Sea of Dreams by upgrading to a VZP ("Very Zany Person") ticket that allows you special access to lounge areas with special entertainment and great views of the stage. Visit the website for EARLY BIRD TICKET SPECIALS, a list of ticket venues, and updated information. 8pm - late, 21 and over. December 31 @ San Francisco Concourse Exhibition Center, 635 8th St at Brannan. SEAOFDREAMSNYE.COM

Without a doubt, Slim's is THE place to be on NYE. We insist that you rock in the new year with the almighty Melvins... super heavy sludge... two drummers... how can you go wrong? As if that isn't enough, you also get Comets on Fire, who have established themselves as flag-bearers of modern psychedelia. Their firepower is evident and abundant (Have we mentioned their live shows are already becoming the stuff of legend?) Kicking off the evening is Tridrops! Featuring Johnny from local punk heros The Fleshes on vocals, they piece together a super interesting combination of weird rock elements. One moment angular and furious, while another blissy and tripped the hell out, and still at another just plain super rocking! Have we convinced you of where you need to be yet? \$40, doors at 8pm, show at 9pm. December 31 @ Slim's, 333 11th St and Folsom. SLIMS-SF.COM

GUARDIAN

"The Distance That Keeps You"

REVIEW Taking an approach that's somewhat different from that of most relatively new art spaces in San Francisco, Silverman Gallery actively strives to historically contextualize the emerging artists shown in its basement space on Third Street. By including the work of canonical heroes, it introduces a subtly didactic element into its exhibitions — an approach that directs the reading and interpretation of its contemporary artists' pieces.

In the case of the current show "The Distance That Keeps You," Vanessa Albury has chosen to exhibit her art alongside works by Yoko Ono and Bas Jan Ader. In a selection of photographs from her series *Other Portraits/Performances* (2004–07), Albury documents a figure — mostly obscured by either a swath of fabric or the surrounding landscape — in black and white. It's hard to avoid matching these images with Ader's filmed performances that screen across the room, because of the similarity in landscapes. Although the two artists' works share a sense of theatricality, Albury's pieces are highly composed maquettes of broader, unknown actions, as opposed to Ader's more slapstick routines.

Bearing a similarly striking resemblance, Albury's video 12/17/05 to 6/3/06 (*Text Message from Mark*) (2006) invokes Ader's weeping face in *I'm Too Sad to Tell You* (1971). In a further exploration of self, Albury's *White Lilies (In Black)* — composed of three projections, one of which loops the image of a woman filming her image — references the Ono film *Fly* (1971), which follows a fly as it traverses the body of a young woman. Again, one finds the mood of the exhibit almost overwhelmingly colored by a need to compare Albury's work to that of her predecessors. Due to its subject matter, the art in this ambitious show — which includes pieces made over several years by an artist still completing her education — may have benefited from being exhibited without historical restraints in order to accentuate its sense of mystery and melancholy. (Ava Jancar)

THE DISTANCE THAT KEEPS YOU Through Jan. 20. Wed.–Sat., 11 a.m.–6 p.m.; and by appointment. Silverman Gallery, 2295 Third St., SF

(415) 255-9508, www.silverman-gallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to www.sfbg.com.

MUSEUMS

Academy of Sciences 875 Howard; 321-8000. Daily, 10am–5pm. \$10 for adults, \$6.50 for ages 12–17, seniors, and students, \$2 for ages 4–11, free for ages 3 and under. **"African Penguin Colony."** Exhibit on flightless waterfowl. Through Sun/6. **"Coral Reef: Two-story, 20,000-gallon coral reef tank.** Through Sun/6. **"Discovery Tide Pool."** Interactive exhibit. Through Sun/6. **"From the Depths."** Large-scale paintings by Tiffany Bozic, plus scientific exhibit of invertebrates. Through Sun/6. **"Ssssssnake Alley."** Anaconda, ball python, pine snake, rock python, tree boas, and more. Through Sun/6. **Asian Art Museum** 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm). \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"History of History."** Photographs by Hiroshi Sugimoto. Through Sun/6. **"Stylized Sculpture."** Contemporary Japanese fashion from the Kyoto Costume Institute. Through Sun/6. **California Palace of the Legion of Honor** Lincoln

Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **"Marie-Antoinette and the Petit Trianon at Versailles."** Art from the queen's private residence. Through Feb 17. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"Small Press Spotlight: Helen Jo."** Works by the creator of *Paralysis and Blister No. 1*. Through Sun/6. **"Edward Gorey's Dracula."** Original set and costume designs, production photographs, and memorabilia from the Broadway production. Through Jan 20. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **"The Diane and Sandy Besser Collection."** Teapots, African beadwork, and contemporary drawings. Through Jan 13. **"The Sculpture of Louise Nevelson: Constructing a Legend."** More than 70 sculptures and drawings. Through Jan 13. **"Michael Arcega: Homing Pidgeon."** Installation of altered objects. Through Jan 20. **Exploratorium** 3601 Lyon; 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. **"Virtual Unreality."** Interactive digital artworks using video game technology, by Sheldon Brown,

Laurent Mignonneau, and Christa Sommerer. Through Mon/7. **Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Tues–Fri, 11am–6pm; Sat–Sun, 11am–5pm. \$4–5. **"C Change, Craft in Our Future: Recent Alums of the California College of the Arts."** Group show of crafts. Through Jan 27. **San Francisco Museum of Modern Art** 151 Third St.; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **"Joseph Cornell: Navigating the Imagination."** Box constructions, collages, dossiers, films, and graphic designs. Through Sun/6. **"Your Tempo."** BMW Art Car by Olafur Eliasson. Through Jan 13. **"Jeff Wall."** Retrospective of more than 40 photographs from the '70s to the present. Through Jan 27. **"New Work: Lucy McKenzie."** Paintings, drawings, and a collaborative installation with Becca Lipscombe. Through Feb 24. **"Pretty Much Every Film and Video Work From About 1992 until Now."** Works by Douglas Gordon. Through Feb 24. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **"BioTechnique."** Group show of biological artworks. Through Sun/6. **"The Missing Peace: Artists Consider the Dalai Lama."** Group show of 88 contemporary artists. Through March 16.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed–Fri, Sun, 11am–5pm; Thurs, 11am–8pm. **"Anxious Objects: Willie Cole's Favorite Brands."** Survey of the work of Willie Cole. Through Sun/6. **Judah L. Magnes Museum** 2911 Russell, Berk; (510) 449-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. **"They Called Me Mayer July."** Paintings of Jewish life in Poland before the Holocaust, by Mayer Kirshenblatt and Barbara Kirshenblatt-Gimblett. Through Jan 13. **Museum of Children's Art** 538 Ninth St., Oak; (510) 465-6770. Tues–Fri, 10am–5pm; Sat–Sun, noon–5pm. Free. **"Paintbrush Diplomacy: Sports and Games."** Paintings by children from around the world. Through Fri/4. **"Singular Creations: Salon of the Independents."** Works by Bay Area children (reception Jan 12, 2–4pm). Jan 8–Feb 29. **Rosicrucian Egyptian Museum** 1342 Naglee, San Jose; (408) 947-3636. Tues–Fri, 10am–5pm; Sat–Sun, 11am–6pm. \$9, \$7 seniors and students, \$5 for ages 5 to 10. **"Vanishing Pollinators."** Photographs by Carl Goodpasture. Through Jan 31.

GALLERIES

OPENING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Works by Sung Hee Kim, Colin Hill, Geraldine Arata, and Lana Rak (reception Thurs/3, 5:30–7:30pm). Jan 3–30. 625 Sutter; 274-2229. Mon–Fri, 8am–5pm; Sat, 10am–5pm. "Pacific Coast," paintings by Tina Hsuan-I Ho; "Temple Fair," paintings by Chi-Hua Wu (reception Jan 10, 5:30–7:30pm). Jan 5–30. **Andrea Schwartz Gallery** 525 Second St.; 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. "Chiaroscuro," group show (reception Fri/4, 5:30–7:30pm). Jan 4–26. **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues–Sat, 11am–5:30pm. New work by Robert Brady (reception Sat/5, 3–5pm). Jan 2–Feb 2. **Café Royale** 800 Post; 441-4099, www.cafe-royale-sf.com. Mon–Thurs, Sun, 4pm–midnight; Fri–Sat, 4pm–2am. "The Rainbow Show!" group show on the subject of rainbows (reception Thurs/3, 8pm–midnight). Through Feb 2. **Fivepoints Art House** 50A Bannan Place; 989-1166. Call for hours. "Small Works," group show of small format pieces (reception Fri/4, 7–10pm). Jan 4–20. **Frankel Gallery** 49 Geary, 981-2661. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "The Westerns," photographs by Katy Graman. Jan 3–Feb 9. **Gallery Paule Anglim** 14 Geary; 433-2710. Tues–Fri, 10am–5:30pm; Sat, 10am–5pm. Works by Paul Kos (reception Thurs/3, 5:30–7:30pm). Jan 3–Feb 2. See Picks, page 20. **Gallery Three** 66 Sixth St.; 931-8035. By appt. only. "The Calm Before the Storm," works by Erik Otto (reception Sat/5, 7–10pm). Jan 5–Feb 9. **Hang Art** 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. "Chrysalis," paintings by Olivia Brown (reception Jan 10, 6–8pm). Through Jan 31. See Picks, page 20.

Hang Art Annex 567 Sutter; 544-0610. Tues–Sat, 10am–6pm; and by appt. "Fresh Start," new works by Hang Art artists (reception Jan 10, 6–8pm). Through Jan 31. **Melting Point Gallery** 1340 Bryant; 769-2939. "Night Forms and Dream Shapes," sculptures by Kevin Baer. Jan 4 and 11, 7–11pm. **Rayko Photo Center** 428 Third St.; 495-3773, www.raykophoto.com. Tues–Thurs, noon–10pm; Fri–Sun, noon–8pm. "Occurrences," panoramic Holga camera photographs by Veronika Lukasova; Juried plastic camera show (reception Thurs/8, 6–8pm). Jan 8–Feb 9. **Robert Tat Gallery** 49 Geary; 781-1122. Tues–Sat, 11am–5:30pm; and by appt. "The Small Photograph: An Appreciation," group show of photographs under 4x5" (reception Thurs/3, 5:30–7:30pm). Jan 3–Feb 2. **SF Camerawork** 657 Mission; 512-2020. Tues–Sat, noon–5pm. "The Depth of Memory," replica of a Japanese Kamikazi submarine by Katsushige Nakahashi. Piece in construction from Jan 3–16 (reception Jan 15, 5–8pm). Jan 3–March 22. See Picks, page 20. **Strybing Arboretum and Botanical Gardens** Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext. 303. Mon–Fri, 8am–4:30pm; Sat–Sun, 10am–5pm. "Looking at Light Through Flowers," photographs by Joanne Koltrow (reception Jan 17, 5–7pm). Jan 2–March 31. **A Woman's Eye Gallery** Ebenezer Lutheran Church, 678 Portola; 681-5400. Fri, 5–8pm; Sat–Sun, noon–5pm. Works by the Guild of Natural Science Illustrators (reception Sat/5, noon–5pm). Jan 5–27.

BAY AREA

Alta Bates Summit Medical Center 2450 Ashby, Community Art Gallery, Berk; (510) 204-1667. Daily, 24 hours. "Reflections," group show. Through Thurs/3. "Tree Spirit," works by Betsy Kendall, Gerry Keenan, and David Turner (reception Sun/6, 3–6pm). Jan 6–Feb 28. **Art on Broadway** 2625 Broadway, Redwood City; www.artonbroadway.com. Tues–Fri, 11am–5pm; Sat, by appt. "Resident Artists Ring in the New Year," group show (reception Fri/4, 6–8pm). Jan 3–Feb 2. **Caldwell Gallery** 400 County Center, Redwood City; (650) 591-2101. Mon–Fri, 9am–5pm. "Between Dimensions," paintings by Ruth von Jahnke Waters. Jan 3–Feb 29. **Frank Bette Center for the Arts** 1601 Paru, Alameda; (510) 523-6957. Tues–Sat, 11am–7pm; Sun, 11am–5pm. "Gently Used Fine Arts, Crafts, and Decorative Arts," group show and auction to raise funds for the Frank Bette Center (reception Fri/4, 7–9pm; closing reception Jan 19, 5–7pm). Jan 4–19. **Joyce Gordon Gallery** 406 14th St., Oak; (510) 465-8928. Wed–Fri, noon–7pm; Sat–Sun, 1–4pm. Works by Woody Johnson and Yusuf Al-Waajid (reception Fri/4, 5–9pm). Jan 4–28. **Joyce Gordon Photography Gallery** 406 14th St., Oak; (510) 465-8928. Wed–Fri, 11am–7pm; Sat, 11am–6pm; Sun, noon–6pm. "Money Power Respect: Pictures of My Neighborhood," photographs by Brenda Ann Kennedy (reception Fri/4, 4:30–6:30pm). Jan 2–Feb 29. **Julie's Coffee and Tea Garden** 1223 Park Alameda; (510) 865-2365. Mon–Tues, 7am–5pm; Wed, 7pm–6pm; Sat–Sun, 8am–7pm. "Over the River and Through the Ditch," paintings by Dustin Kelly (reception Fri/4, 7–9pm). Jan 4–30. **Lucky Ju Ju Pinball Art Gallery** 713 E Santa Clara, Alameda; www.ujju.com. Daily, 9am–9pm. "Mythos," paintings and intaglio prints by Kevin Evans (reception Fri/4, 6:30–10:30pm). Jan 4–30. **O'Hanlon Center for the Arts** 616 Throckmorton, Mill Valley; 388-4331. Tues–Sat, 10am–2pm; and by appt. "O'Hanlon Members' Annual Show," featuring new and exploratory work (reception Tues/8, 5–7pm). Jan 8–31. **Swarm Gallery** 560 Second St., Oak; www.swarmstudios.net. Tues–Sun, noon–6pm; and by appt. "We're All In This Together," photographs by Carrie Mae Weems and Hank Willis Thomas; installation by N Dash (reception Fri/4, 6–8pm). Jan 5–Feb 3. **ONGOING** **African American Art and Culture Complex** 762 Fulton; 922-2049. Mon–Sat, noon–5pm. "The Color(s) Within: The Inner Splendor of the Black Female," works by Jason Austin, Gloeden Champion, Kimara Dixon, and Virginia Jourdan. Through Sun/6. **A.Muse Gallery** 614 Alabama; 279-6281. By appt. "The Drawing Project," works by Peter Foucault; "The Magari Project," photographs by Veronica Van Gogh. Through Thurs/3. **ARTWORKSF** 49 Geary; suite 234; www.artworksfor.com. Tues–Sat, noon–5:30pm. "Peace, Love, Joy, ART: Art for the Holidays," group show. Through Jan 9. Also at Mezzanine Gallery.

Bayanihan Community Center 1010 Mission; 348-8042. Call for hours. "Portraits," photographs of people from the northern Cordillera region of the Philippines by Ruel "Kabbagit" Bumyag. Through Sun/6. **Bluespace** 593 Guerrero; 431-BLUE. Call for hours. "Art from the Naughty List," mixed-media works by Laura McHugh and paintings by Alicia DeBriat. Through Fri/4. **Catherine Clark** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. **Sculptures** by Al Farrow made of bullets and gun parts; "Fodderland," works by Scott Greene; "Caged," video works by John Slepian. Through Jan 12. **Chinese Center** San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4482, www.sfpd.org. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. "Enchanting Taiwan," photographs. Through Jan 10. **Chinese Culture Center** Holiday Inn, 750 Kearny, third floor; 986-1822. Tues–Sat, 10am–4pm. "Nostalgia," photography and video-installation group show. Through Fri/4. **Electric Works** 130 Eighth St.; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. "Civil Twilight," group show. Through Sat/5. **Fifty24SF Gallery** 252 Fillmore; 571-0187. Thurs–Fri, noon–7pm; Sat–Sun, 1–7pm. "Rubicon Sun," works by David Ellis and Doze. Through Thurs/3. **Fisher Children's Center** San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. "All Aboard: San Francisco Public Library Holiday Train," interactive display featuring Polar Express train. Through Jan 11. **Frankie Uno San Francisco** 1221 Divisadero; 409-1221. Mon–Fri, 11am–7pm; Sat, 10am–5pm. "Urban Foraging," screen prints, paintings, and dolls by Hilary Williams. Through Jan 10. **Giant Robot SF** 618 Shrader; 876-6855. **Jan 11, 11:30am–8pm; Sat 11am–8pm; Sun, noon–7pm.** "Uglycun 2," second annual Uglydoll convention. Through Jan 9. **Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues–Fri, 10am–6pm; Sat, 10am–5pm. "Anniversary Exhibition," group show. Through Sat/5. **John Berggruen Gallery** 228 Grant; 781-4629. Mon–Fri, 9:30am–5:30pm; Sat, 10:30am–5pm. "Pinocchio as I Knew Him This Year," works by Jim Dine. Through Sat/5. **Linn Gallery** 292 Townsend; 977-1300. Tues–Wed, Sat, 11am–5:30pm; Sun, 9am–3pm. "Eldorado," lacquer paintings by Thierry Feuz. "Ab Aeterno," large-scale photographs by Stephen Galloway. Through Sat/5. **MM Galleries** 101 Townsend, suite 207; 543-1550. Tues–Fri, 11am–5pm. "X-07: Director's Choice," group show curated by gallery directors Marina Cain and Kit Schulte. Through Sat/5. **Modernism** 685 Market; 541-0461. Tues–Sat, 10am–5:30pm. "The Disasters of War," paintings by Gottfried Helnwein. Through Jan 12. **Modernpart Gallery** 675 Cheney; 333-9007. By appt. "Staff," photographs by Stephen Higgins. Through Jan 9. **Rena Branstetter Gallery** 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "Shapes and Forms," works by Ruth Asawa; "Chaos of Stars," works by Rebecca Bollinger. Through Jan 12. **Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. "Aftermath," photographs by Debbie Fleming Caffery and Larry Schwarm (reception Thurs/3, 2008, 5:30–7:30pm). Through Jan 26. **San Francisco Center for the Book** 300 De Haro; 565-0545. Mon–Fri, 10am–5pm. "Calendar Show," handmade and limited-run calendars. Through Jan 11. **San Francisco Main Library Art, Music, and Recreation Center** San Francisco Public Library, Main Library, 100 Larkin, fifth floor; 557-4425. "The Making of a Masterpiece: Picasso and Guernica," exhibition marking the 70th anniversary of the painting. Through Thurs/3. **Sculpturesite Gallery** 201 Third St.; suite 102; 495-6400. Tues–Wed, Fri–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. "At This Moment," sculptures by Brad Howe. Through Sat/5. "Big Ideas, Small Works: Miniature Sculptures and Maquettes," group show. Through Jan 25. **3a Gallery** 101 South Park; 543-3437. Mon–Sat, noon–5pm. "Future Imperfect," works by Ryan J. Medeiros. Through Jan 21. **Y2Y Gallery** 251 Balboa; 221-5112. Call for hours. "Hyper-Ordinary — The Poetics of the Familiar," works by Seth Koen, Mung Lar Lam, and Charlie Milgrim. Through Fri/4. **ART**

stage

From left: Standout theater turns included Carl Lumbly in SF Playhouse's production of Stephen Adly Guirgis's *Jesus Hopped the "A" Train*; Kiki (Justin Bond) and Herb (Kenny Mellman) in *Kiki and Herb: Alive on Broadway* at the American Conservatory Theater's Geary Theater; and Delia MacDougall and Steve Irish in Mae West's *Sex* at the Aurora Theatre. Local troupe SoulSector rocked the highly enjoyable San Francisco Hip Hop DanceFest in November.

PHOTO OF JESUS HOPPED THE "A" TRAIN BY ZABRINA TIPTON; PHOTO OF KIKI AND HERB BY JOE OPPENDISANO; PHOTO OF SEX BY DAVID ALLEN



Acting pleasant

Notable theater performances of 2007

By Robert Avila
 > a&eletters@sfbg.com

George Bernard Shaw once titled a bound collection of his dramas *Plays Pleasant and Unpleasant*, thus inadvertently summing up any year in any theater scene anywhere. But this is a happy time, so we can concentrate on the former.

The pool of local acting talent, in particular, spoils us in the Bay Area. While it's not hard to find a strong performance from last year, finding room to list them all is another story, and a much longer one. But there's space enough to list a few especially deft turns from 2007, including feats of physical and verbal dexterity, like the trio of weirdly gestulating women in Crowded Fire's wowing production of Lisa D'Amour's word-struck trailer-park gothic, *Anna Bella Eema*. Cassie Beck, Julie Kurtz, and Danielle Levin never left their chairs, but watching them — under the superb direction of Rebecca Novick (who stepped down as CF's artistic director this year) — you didn't want to leave yours either.

Then there was *Alias's* Carl

Lumbly, skipping rope like a welterweight throughout his opening monologue in *Jesus Hopped the "A" Train*. A world-class actor with an East Bay address, Lumbly crossed the bridge this spring to appear in SF Playhouse's excellent local premiere of Stephen Adly Guirgis's raucous drama. As in many Playhouse productions, the cast (astutely directed by the ensemble's Bill English) was strong as a whole, but the moments when Lumbly's upbeat, ever-hopeful death-row sociopath played unlikely mentor to a young neophyte out of his depth (a solid Daveed Diggs) were truly prime time.

The physically and comically nimble cast of writer-director Mark Jackson's notable premiere, *American Suicide* — a smart, lively, and very funny adaptation of Soviet Russian Nikolai Erdman's scathing 1928 comedy that had its lock-solid debut at the Thick House in February — also merit special mention for their fine fleshing out of the play's arch, cartoonlike histrionics. Headed by the pitch-perfect pair of Jud Williford and Beth Wilmurt in what would

have been a suicide mission in lesser hands, they managed the mishmash of zany caricature, a certain 1930s allusiveness, and macabre social satire with engrossing panache. The Coen brothers might have attempted something similar in *The Hudsucker Proxy*, but remember: they had special effects and coffee breaks. These actors work without a net — though the show's madcap pace put them at risk of ending up in one.

Although not necessarily as athletic as the title might lead you to expect, *Sex* (at the Aurora Theatre) threatened to be hard enough, given that the play, while an interesting theatrical relic, has little in its lippy melodrama to shock audiences 80 years after its scandalous Broadway opening. Furthermore, stepping into Mae West's shoes is a fine-line idea that had better be managed with grace and attitude. Fortunately, Delia MacDougall (in the attention-grabbing role West wrote for herself) proved a dazzling tight-rope walker in pumps, creating a West-worthy impression in no way reducible to a mere impersonation (which is still fine at parties). (MacDougall, incidentally, was a hilarious part of Jackson's *American Suicide* cast.) Costume designer

CONTINUES ON PAGE 44 >>

Twelve for the road

A look back at dance in 2007

By Rita Felciano
 > a&eletters@sfbg.com

The past year's many exhilarations are here condensed into a month-by-month format. Let a veil of silence fall over the frustrations, and remember the yin and yang in everything, dance included.

January: Hungarian State Folk Ensemble, Marin Civic Center Auditorium, San Rafael. "Hungarian Concerto: Hommage à Béla Bartók," a brilliant presentation of traditional folk material, was choreographed within a sophisticated, contemporary setting that highlighted how the future and the past can coexist perfectly with each other.

February: Forsythe Company, Zellerbach Hall, Berkeley. Making a stunning debut with *Three Atmospheric Studies*, a piece that is as politically astute as it is formally challenging, William Forsythe's new independent company confirmed his status as one of the most original contemporary thinkers about the role of dance in society.

March: Jess Curtis/Gravity, CounterPULSE, San Francisco.

Under the Radar, Jess Curtis's life-affirming cabaret, was probably the year's single most inspired show, as poetic as it was inventive. The performers were as diverse as they come, and every one was top-notch. *Radar* did what good art always does: change our perceptions about who we are.

April: San Francisco Ballet, War Memorial Opera House, San Francisco. A rich month from the SFB, with the now-departed Gonzalo Garcia glorious in a slight work, *Elemental Brubeck*, and two of my SFB favorites, Kristin Long and Gennadi Nedvigin, in a problematic piece, *Concordia*. Julia Adam's *Night* also returned. Adam's choreographic voice is idiosyncratic and spunkily irreverent. Watch for her take on *Sleeping Beauty* this April.

May: Pick Up Performance Company, ODC Theater, San Francisco. David Gordon, who has been creating art for more than 30 years, is a master craftsman who works brilliantly with language and movement. In *Dancing Henry Five* he interwove formalized and

CONTINUES ON PAGE 44 >>

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Cassandra Carpenter decked out MacDougall and the rest of the company beautifully in pristine period threads indicative of the unexpected degree of life director Tom Ross and his thoroughly fine cast found in the play.

And as memorable costumes go, I wonder who among us present for *Kiki and Herb: Alive on Broadway* (at the American Conservatory Theater's Geary Theater in July) could forget that frilly-legged chiffon number (by designer Marc Happel) on Justin Bond as the singing, slinging half of those two lounge legends? Needless to say, in the brilliant haute tastelessness of the Kiki and

Herb aesthetic, this was genius swathing genius.

But back to casts (and premieres): the Custom Made Theatre Company scored a real coup, if not a coup d'état, with the Bay Area premiere of Stephen Sondheim's *Assassins*. The small black box company assembled a terrific cast and offered a smart production design in no way lessened by its clearly low-budget proportions. Artistic director Brian Katz's agile execution, if that's the right word, of Sondheim's musical-drama rumination on the men and women who tried to assassinate various American presidents was one of the year's little big surprises and, heading into election year 2008, left us on a feel-good note. **SFBG**

Dance CONT.

pedestrian dance with Shakespeare's language to stunning effect.

June: Joe Goode Performance Group, Yerba Buena Center for the Arts, San Francisco. We may know what Goode thinks of the frailties of the human heart, but we continue to watch because he keeps exploring ways to express his loves and concerns. *Humansville* was a fine example of dance as installation.

July: West Wave Dance Festival, Project Artaud Theater, San Francisco. The best West Wave in years — focused and straightforward — was also the last under Joan Lazarus's stewardship. Let's hope that showcasing quality artists (think Amy Seiwert and Kate Weare) will be utmost in the minds of future organizers.

August: Zaccho Dance Theatre, Jacob's Pillow Dance Festival, Beckett, Mass. Watching Joanna Haigood's haunting *Invisible Wings* performed in a place that served as an Underground Railroad station was both chilling and inspiring.

September: Nora Chipaumire, ODC Theater, San Francisco. Always a stunning dancer, the regal Chipaumire returned to the Bay Area with equally impressive choreography, including *Chimurenga*, inspired by her life in Zimbabwe.

October: Oakland Ballet Company, Paramount Theatre, Oakland. Whether this company's tale will become a rags-to-riches story remains to be seen, but watching the hundreds in the audience give the fledgling new troupe their rousing support was not missed.

November: San Francisco Hip Hop DanceFest, Palace of Fine Arts, San Francisco. Treading a



Jess Curtis/Gravity's March cabaret may have been called *Under the Radar*, but the noteworthy show proved anything but.

PHOTO BY SVEN HAGOLANI

fine line between the community groups that form their primary base and the main-stage artists that are pushing the genre ahead, producer Micaya again put on a smart, well-paced, and highly enjoyable weekend of hip-hop dance.

December: Margaret Jenkins Dance Company, Project Artaud Theater, San Francisco. *Other Suns* is the first piece in a trilogy that Jenkins is crafting with China's Guangdong Modern Dance Company. If the remaining parts push as fiercely at the edges of the physically possible, they will be something to look forward to in 2009. **SFBG**

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Breakfast with Enzo

PREVIEW When my kids were little, Sunday mornings at the Progressive Grounds in Bernal Heights had a festive flair: the place was packed with families, the children munching on bagels and pastries while watching a rather offbeat but always fun musician named Enzo perform his one-man-band-style musical show. He plays guitar. He plays banjo. He plays accordion. He uses a saw to make weird noises that sound like music. He gets the kids clapping and singing along.

Enzo Garcia has been doing this for the past five years. He moved the show from the café to the Bernal Heights Neighborhood Center, where he performed on Saturday mornings at 10, and everyone in the neighborhood (that is, everyone on the Bernal kids circuit) knows about him. And now he's heading to the Presidio Dance Theatre, where he'll perform his kooky brand of traditional American music onstage every Friday morning.

I don't know how well the show will adapt to the larger venue; for me, part of Enzo's charm was the fact that he was just sort-of standing in a room full of kids and parents, and he seemed to thrive on the chaos. But he always puts on a good show, and it's worth checking out. **(Tim Redmond)**

BREAKFAST WITH ENZO Ongoing. Fri., 10 a.m.-noon, \$5. Presidio Dance Theatre, 1158 Gorgas, SF. (415) 561-3958, www.presidiodance.org, www.enzogarcia.com

Stage listings are compiled by Deborah Giatina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, Giatina, and Nicole Gluckstein. See Picks, page 20, for information on how to submit items to the listings.

THEATER

OPENING

Speed-the-Plow American Conservatory Theater, 415 Geary, SF; (415) 749-2228, www.act-sf.org, \$14-82. Previews Fri/4-Sat/5, Tues/8, 8pm (Jan 15, 7pm); Sun/6, 2 and 7pm. Opens Jan 9, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm). 2pm. No matinee Jan 16. Additional show Jan 13, 7pm. Through Feb 3. See Picks, page 20.

Ten Dollar Destiny Thick House, 1695 18th St, SF; (415) 401-8081, www.thickhouse.org, \$15-30, sliding scale. Previews Sat/5-Sun/6, 8pm. Opens Mon/7, 8pm. Runs Thurs-Sun, 8pm. Through Jan 27. Julie Queen performs a solo song cycle revolving around fortune and foretelling.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Boulevard, 421-4222, \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue spoofing popular culture pulls out its Yuletide hat for the holiday season.

Beyond Theater Shelton Theater, 533 Sutter; 431-1227, www.sheltontheater.com, \$25-30. Fri-Sat, 8pm. Through Jan 26. The Shelton revives Christopher Durang's dysfunctional-relationship comedy.

Camino Real Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org, \$10-30. Fri-Sat, 8pm. Through Jan 12. Actors Theatre of San Francisco performs Tennessee Williams's play set on the royal Spanish highway—or is it set on the road of reality?

Habitat Dance Mission Theater, 3316 24th St; 273-4633, www.sweetcanproductions.com.

\$12-20. Wed/2-Thurs/3, 7pm; Fri/4-Sat/5, 8pm (also Sat/5, 2pm); Sun/6, 7pm. The intimate circus, a collaboration between Sweet Can Productions, Dance Brigade, and the San Francisco Circus Center, explores themes of intimacy and community.

Kooza Grand Chapiteau, AT&T Parking Lot, Third St and Terry A. Francois; 1-800-678-5440, www.cirquedusoleil.com, \$55-81. Tues-Sat, 8pm (also Fri-Sat, 4pm); Sun, 1 and 5pm. Through Jan 20. Cirque du Soleil once again pitches its enormous tent in the lot behind the AT&T ballpark, this time unveiling a world premiere called Kooza, an unintended imitation of an Italian sneeze. It follows the golden formula of shows past by framing a series of often spell-binding feats and expert clowning with driving live music, bizarre and vibrant costumes, and a wordless, dreamy wisp of a plot. In this case a paljamaed boy with a kite and a sleeping cap receives an express delivery package containing a wand-wielding genie who unleashes a world of remarkable creatures and encounters while tempting the boy with dark powers and paranormal mischief. If it builds on what is by now a well-recognized formula, Kooza, which emphasizes the acrobatic and clowning traditions of the historic circus, nevertheless still packs undeniable thrills in its amusing, audience-nabbing comedy pieces and beautiful, mesmerizing, nail-biting displays of physical prowess and daring—all of which have the crowd literally cooing and aching at the revelatory possibilities of the human form. No one misses the animals under this big top. (Avila)

Mr. Bob Cratchit's Wild Christmas Binge SF Playhouse, 533 Sutter; 677-9596, www.sflayhouse.org, \$20-65. Wed-Sat, 8pm (also Sat, 3pm). Through Jan 12. That a wintry romance should blossom between the suicidal Mrs. Gladys Cratchit (Joan Marinko) and the unrepentant Ebenezer Scrooge (Victor Talmadge) remains one of the more endearing and pointed aspects of Christopher Durang's boisterous but uneven 2002 comedy based on Charles Dickens's yuletide classic, which is receiving a nevertheless solid Bay Area premiere at SF Playhouse with director Joy Carlin's well-cast, sharply designed production. If

the Gladys-Scrooge relationship is hardly a match made in heaven, let alone in Dickens, in Durang's hands it has the feel of genuine inspiration. Played with captivating finesse and expert comic timing, Scrooge and Gladys become the only substantial characters in a fast and furious spoof driven by the playwright's trademark high-octane zaniness and careening pop culture parody—a formula that, in dramatic terms, doesn't promise to take us very far. (Avila)

Shopping! The Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaperpattickets.com, \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Siddhartha, the Bright Path Marsh, 1062 Valencia; 825-4740, www.themarsh.org, \$12-35. Fri/4-Sat/5, 7:30pm; Sun/6, 3:30pm. Marsh Youth Theater returns with another run of the story of the young prince who becomes Buddha and his modern-day San Francisco friend Chandrie.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateciltaxis.com, \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

The Shaker Chair Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, ext 302, www.encoretheatrecompany.org, \$20-30. Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. What we owe one another, whether family, friends, fellow human beings, or just fellow creatures—this is a perennial question in the first place—is a perennial question of both politics and art. In Adam Bock's tightly drawn, funny, and engaging new play about political commitment, this sense of communion—a frisson of recognition of the interconnectedness of our lives—works nearly as both theme and theatrical strategy as a kindhearted and intelligent middle-aged woman, perched in a comfortable middle-class seclusion atop her new Shaker chair, straddles two long-standing relationships that force her to weigh her responsibility to public and private suffering. Bock, a former Bay Area and now New York playwright best known locally for the 2002 production of his runaway hit *Five Flights* and the more recent *Typographer's Dream*, has a seemingly effortless knack for unusual and inventive scenarios whose often painful subject matter comes leavened by a keen and warm brand of humor. In this splendid Bay Area premiere, gracefully directed by Tracy Ward and coproduced by the Shotgun Players and the Encore Theatre Company (both early and steadfast supporters of his work), Bock has fashioned a theatrical experience as well honed, poised, and resonant as the eponymous piece of furniture at its center. (Avila)

DANCE

Theatre Flamenco Mountain View Center for the Performing Arts, 550 Castro, Mountain View; (650) 903-6000, www.mvcpa.com, \$26-30. Fri, 8pm. Under artistic director Carola Zertuche, dancer Juan Sidi Alvar, singers Felix de Lola and Jesus Montoya, and guitarist Jose Valle "Chuscales" perform *Al Compas del Tiempo*.

PERFORMANCE

"All Male Amateur Strip Show" Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Tala (a.k.a. Miss Ginger Snap) hosts a strip show.

BATS Improv Bayfront Theater, Fog, Mason Center, bldg B, Marina at Laguna; 474-9395, www.improv.org, \$12-15. Fri-Sat, 8pm. The improv troupe performs.

Big City Improv Shelton Theater, 533 Sutter; 433-1226, www.bigcityimprov.com, \$15. Fri, 10pm. Ongoing. The improv troupe performs unscripted material from audience suggestions and more.

"Breakfast with Enzo" Presidio Dance Theater, 1158 Gorgas, Presidio; 561-3958, www.presidiodance.org, www.enzogarcia.com, \$5. Fri, 10am. See pick box.

"Comedy, Darling" Edinburgh Castle Pub, 950 Geary; 885-4074, \$7-10. Wed, 8pm. Mary Van Note hosts an evening of entertainment with Laura Swisher of the G4 network, Kevin Avery of Live 105's Siskel and Negro, "Iron Comic" host Nato Green, and Catlin Gill, who will battle Poppa Gill in a cookie cook-off.

"Dirty Little Secret" Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com, \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafearts.com, \$5. Mon, 8pm. Improvisers perform long-form pieces at the weekly event.

Playwrights' Center of San Francisco Off-Market Theater, 965 Mission, second floor, www.playwrightscentersf.org, \$20-30. Free. Tues.; 7:30pm. As part of a new-works series, writer Lee Brady presents a developmental reading of Henrietta English.

"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com, \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy Jackson host a variety show.

"The Resolution Solution" Make-Out Room, 3225 22nd St; www.makeoutroom.com, \$6. Fri, 7pm. Comics Bucky Sinister, Joe Kloczek, Julia Jackson, and Mike Spiegelman wax funny on our formula to keep our New Year's resolutions.

"Teatro ZinZanni" Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org, \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com, Tues, 6:30pm. "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrmah, free.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Burlesk Day Theater 762 Fulton, SF; www.bookhousecafe.com, Fri, 7:30pm. "Bernard's Funny Fridays," an African American comedy showcase, \$15.

Club Deluxe 1511 Haight; 522-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Fri-Sun, 8pm and 10:15pm. Daniel Tosh \$18.50-22.50.

Comedy Station 244 Taylor; 292-3588, www.thingswemade.com, Fri, 8:15; stand-up comics perform and show funny videos, \$10.

Figaro 414 Columbus; 398-1300. Sun, 8pm: Bobby Mickey (a.k.a. the Cosmic Comic) hosts a comedy night at an Italian restaurant, free.

Mock Cafe 1074 Valencia; 826-5750, ext 5, www.themarsh.org, Sat, 9:30 and 11pm: stand-up comedy open mic, \$7.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Purple Onion 140 Columbus; 517-2120. Wed, 8pm: Doug Ferrari hosts a comedy night, \$15.

Red Victorian Hotel 1665 Haight; (650) 346-4195. Sun, 7pm: "SF Sunday Comics," hosted by Ira Brightman and Amir Malekpour, free.

San Francisco Comedy College Clubhouse, 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Fri, 8pm: "Scantly Clad Comedy," \$7. Fri, 10pm: "Late Night SFCC Open Mic," \$5. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 8pm: "Battle of the Bay Finals: The SFCC Comedy Competition," \$5.

BAY AREA

Rooster T. Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com, Thurs-Sat, 8pm (also Fri-Sat, Mon, 10:30pm); Pete Gray, \$12-15.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host "Poetry Mission," open mic, 7pm, free.

EastSide Arts Alliance 2587 International Blvd, Oakland; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kittenkennedy. Open mic with featured performers, 7pm, free.

Purple Onion 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5.

Club Deluxe 1511 Haight, SF; www.thewordparty.com. "WORDParty Poetry and Jazz Tuesdays," open mic, 8:30pm, free.

Priya Indian Cuisine 2072 San Pablo, Berk; (510) 644-3977. "Poetry Express," open mic reading, 7pm, free.

Progressive Grounds 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free.



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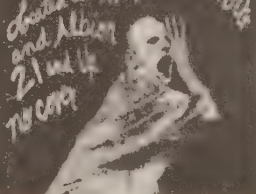
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Confetti Arts Week

PREVIEW What better way is there to recycle the most banal and annoying of holiday party favors than to produce messy and immediately exuberant art with their remains? Bring all of your leftover party flakes and all of your kids to the Habitat Children's Museum in Berkeley and help make a ton of polka-dot collages. The younger types will be able to play with streamers in the Wind Tunnel, with confetti circling around like in *Peter Pan*, except under the power of a large motor. The award-winning Habitat is the longest-running — it opened in 1922 — “discovery” venue for East Bay families, and it serves as a worthy community center as well. (Benedict Sinclair)

CONFETTI ARTS WEEK Wed/2–Thurs/3, 9:30 a.m.–1 p.m.;

Fri/4–Sat/5, 9:30 a.m.–4:30 p.m.; \$6–\$7. Habitat Children's Museum,

2065 Kittredge, Berk. (510) 647-1111, www.habitat.org

Events listings are compiled by Duncan Scott Davidson. See Picks page 20 for information on how to submit items to the listings.

WEDNESDAY 2

“Navigating with National Geographic: Learn How to Use Your GPS with Map Software” REI, 840 Brannan, SF; (415) 934-1938, 7pm, free. National Geographic's Jeff Caulfield will be on hand to teach you the adventure-minded tech; how to use outdoor mapping software on your GPS unit so as to avoid being found, lost, starving, and hypothermic exactly 30 yards from a Holiday Inn.

THURSDAY 3

“The Project to End Disease” School for Self-Hearing, 2218 48th Ave, SF; (415) 665-9574, 7:15-8:45pm, free. Raymond Francis, author of *Never Be Sick Again* (HCI, 2002), talks about the project to end disease and how to stay healthy. Oranges? Chicken soup? Jumping jacks? Jack Daniels, all night poker games, massage parlors that give happy endings? Seriously, what is the answer to the riddle of oh wise one?

SATURDAY 5

“YBCA! Live! The Art of Peace” Yerba Buena Center for the Arts. Young Artists at Work lounge, 701 Mission, 978-2787, 2pm, \$15. Join Sense-Kazuaki Tananashi and assistant artist Minette Mangahas in learning enso painting. Enso's Japanese for “circle symbol,” and is prevalent in Zen calligraphy, where it symbolizes enlightenment, strength, and the universe.

BAY AREA

“Creativity and Vitality” San Mateo Public Library, Oak Room, 55 W Third St, San Mateo; www.wmba-sfchapter.org, 10am-1pm, \$15. No, this workshop isn't taught by Jack LaLanne, and you won't be juicing rutabagas. You will: (1) “move the body to awaken the energy needed to reach your goals” and (2) “enliven the senses through the mystery and magic of

EVENTS



SUNDAY 6

Great Migration Celebration California Academy of Sciences, 875 Howard, SF; (415) 321-8000, 10am-5pm, \$2-10 or free with housewarming gift; visit www.chaacademy.org for info. The academy is getting ready to make from its temporary SoMa home back to Golden Gate Park, to its fancy new digs with grass on the roof. The thing is, this is not a regular ol' museum... it has more than 38,000 live animals, from baby penguins to alligator gars. This event's festivities will include talks about the move, slide shows, and “arts and crafts,” which may be a euphemism for cheap labor.

MONDAY 7

Wisdom Women Poetry Workshop Lakeview Branch Library, 550 E Embarcadero, Oak.; (510) 348-7444, 6:30-8pm, free. Join poets Mary S. Edgar and Nina Serrano for a poetry workshop open to women of all ages and writing levels.

TUESDAY 8

Jim Van Buskirk Main Library, Latino/Hispanic Community Meeting Room, 1001 Arden, SF; www.sfpbl.org, Jim van Buskirk, author of the forthcoming *My Granmother's suitcase: A Family Memoir*, was raised in the Bay Area as a Catholic but grew up with an attraction to Jewish culture he wasn't understanding. Until, that is, his mother revealed that both her parents were Jewish. She gave him her mom's suitcase filled with photos, letters, documents, and memorabilia, and he went off to discover his genealogy. I always thought my mom was Catholic, but when I reflect on my deep love of pastrami, I'm forced to consider the option of prodding her until she invents a mythical Jewish heritage. **SFSG**

food + drink

- (1) Corned beef, cabbage, potatoes, and carrots
- (2) Steaks from Dan the Steakman
- (3) Absinthe with sugar cubes, 83 Proof
- (4) Steelers sandwich, Giordano Brothers Deli and Bar
- (5) Stella Artois, Wish Bar and Lounge



1300 on Fillmore brings glamour and a sophisticated menu to a former farmers market site. | GUARDIAN PHOTOS BY RORY McNAMARA

Soul of the new Fillmore

By Paul Reidinger
paulr@sfbg.com

Ordinarily one would be distressed, though these days hardly surprised, by the news that a farmers market in the midst of the city was being displaced by a brand-new building full of luxury condos, with a fancy restaurant on the ground floor. Although farmers markets, like coyotes, have been modestly flourishing in the city of late, they are still a delicate species whose natural habitat — often parking lots — invites predation by developers. Then there is the horror of contemporary architecture, which reflects, simultaneously, our fetish for the industrial and our indifference to the touch of the human hand, the small but artful detail that gives warmth and life to big buildings with expansive spaces. Without that touch, too many of our just-raised edifices are nothing more than triumphal and simplistic tombs made of concrete, steel, and glass.

The Fillmore farmers market began in the spring of 2003, in a parking lot at the corner of Fillmore and Eddy, and was of particular value not least because it brought high-quality fresh produce at reasonable prices to one of the city's less golden neighborhoods.

One chilly evening a few weeks ago, I found myself at that corner and was completely disoriented; a huge building had sprung up in the parking lot, like a giant mushroom after an autumn rain, and the few blocks of Fillmore below Geary seemed more than ever like one of Manhattan's canyons, with the valets at Yoshi's smiling and motioning to passersby like those guys who try to lure people into girlie shows in North Beach.

We weren't on our way to Yoshi's, as it happened, but to 1300 on Fillmore, a quietly glamorous new restaurant that brings a touch of Mecca SF-like magic to a historic, jazz-inflected neighborhood. (Meantime, to end the suspense, if any: the farmers market, though displaced, survives nearby, at Steiner and O'Farrell.) Although the restaurant carries a poker face to the street — just a succession of smoked-glass panels, like a display of the world's biggest sunglasses — its L-shaped interior is both spacious and clubby. A wealth of wood glows with warmth under the halogen spot lamps, while all of those windows are hung with tall, gauzy draperies, ready to billow in a breeze that will never blow through.

If we were somewhere in the South, the absence of a breeze

would grow oppressive at a point well before high summer, and we would stomp our feet and demand mint juleps or iced tea. But we're here, in our blue state and ice blue city, so we must make do with the Southern touches chef and owner David Lawrence brings to his sophisticated menu, beginning with the triangles of corn bread that quickly appear at the table, ready to be spread with butter or, for those with a bit of derring-do, pepper jelly, or best of all, with both.

The smaller courses range from homey to urbane. An example of the first is a plate of hush puppies (\$13), half a dozen peeled shrimp dipped in a peppery batter, deep-fried, and presented in a crock with a side pot of ancho chile rémoulade. The cosmopolite, tempted by but wary of deep-frying, might let his companion order this dish, and maybe the fat fries too (\$6), with homemade ketchup, for overkill, while choosing for himself the oyster bisque (\$9) — classy, but tasting at least as much of cream as of oysters — or the sautéed wild mushrooms (\$9) seated on a bed of white polenta. These last two dishes were brought to us slightly underseasoned, but a handsome little tray of salt and ground pepper was already on the table, which made it easy

for us to take corrective action and implied we were meant to.

Undersalting was a more serious issue with the maple-glazed beef short rib (\$28), a thick disk of meat with a bit of bone sticking out of the middle. It looked like a wheel that had flown off a Weber kettle. We could taste the maple on the surface of the meat, which was fork tender and moist, but once we penetrated to the interior of the great disk, we found ourselves in dim lighting indeed. The beef's enveloping sidekicks — fried onion rings on top, mashed potatoes underneath — were good but peripheral in every sense.

Better was arctic char (\$25), a salmonlike fish presented as a breaded and crisped fillet, almost perfectly square, nested atop a tasty hash of roasted brussels sprouts, fingerling potatoes, bits of lobster, and balsamic gastrique. I didn't detect much Southern influence, but the flavors and textures were beautifully integrated and the portion size was ideal, especially with the wheel of beef looming across the table.

If the savory courses seem as much Pacific as Gulf Coast, the dessert menu speaks with an unmistakable drawl. There are first-rate beignets (\$8), three

doughnut torpedoes lightly dusted with cinnamon and powdered sugar and ready for dunking into either warm chocolate sauce or coffee foam, which had a root-beerish fizz along with a hint of chicory: New Orleans coffee, we guessed. A gingerbread napoleon (\$8), meanwhile, looked "like the de Young Museum," according to a tablemate with whom I'd been pleasurably commiserating about the de Young Museum. At least the napoleon — an elaborate modernist construct of wafers, gingerbread pudding, whipped cream, and a square of apple-caramel jelly — was edible, as opposed to bulletproof.

Service: attentive if slightly erratic (some dishes to the wrong people). These are usually teething troubles, and the best thing about teething troubles is that you outgrow them to have a long run, which you're pretty sure you will. You're jazzed. **sfsg**

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Eat the faith

Michael Pollan's just-published book, *In Defense of Food: An Eater's Manifesto* (Penguin Press, \$21.95 cloth), has a placental look: its monumental predecessor, *The Omnivore's Dilemma* (Penguin Press, 2006), appeared not even two years ago, and at about 200 pages the new volume is slight. But don't be deceived: *Defense* isn't an afterthought. It makes up in passionate intensity what it lacks in heft, and, page for page, it contains more intellectual and moral nutrition than practically any other book I'm aware of.

If *Omnivore* was a large conceit, *Defense* is a potent essay whose subject is, finally, the ways in which food science has misled us into various foolish wars: against fat, against carbs, and on behalf of supplements, to name just a few. With each battle, we eaters of the so-called Western diet — that scientifically produced and not very healthy amalgam of refined flour and sugar, industrially manipulated fats, and grudging sprinkles of monocultural vegetables, fruits, and meats — drift further away from our evolutionary moorings and must depend on yet more science (this time medical) to help right the balance. Great fortunes have already been made in the selling of lousy food to a captive and credulous population that then must pay out another fortune in health care bills. Nice work if you can get it.

Defense certainly rends the veil of infallibility in which contemporary science tends to cloak itself, and in doing so it raises the question of what we mean by "science." The word's pop meaning is clear enough and involves microscopes, centrifuges, supercomputers, and a presidium of authorities in white lab coats. But the word's Latin root means "to know," and *Defense* convincingly establishes that knowledge is not the exclusive purview of the lab-coat people.

"There are more things in Heaven and Earth than are dreamed of in your philosophy, Horatio," Hamlet instructs us, and they won't all surrender their secrets to Horatio's fancy gadgetry. We put ourselves at risk, in fact, when under the rubric of science we set aside millennia of human discoveries and understandings of the world — when we stop eating what we've long eaten, for instance, and open a bag of manufactured quasi food, like Doritos.

Science should be about skepticism, not faith, and perhaps in laboratories it still is. But these days, when it enters the public domain it morphs into something else — something suspiciously like dogma.

Paul Reidinger
> paulr@sfbg.com

Free range

By L.E. Leone
 > le_chicken_farmer@yahoo.com

CHEAP EATS Happy New Year. I was lying in bed one night toward the end of the old one with the lights on and my eyes open, thinking about the usual: death, emptiness, and whether or not dildos ever really break off inside people and get lost. Weirdo the Cat jumped onto my pillow, pawed my hair, sniffed my ear, sat there staring at me, and was all, like, "Meow."

Meanwhile in the coop, four little chickens huddled together for warmth — or, check that, three chickens huddled together for warmth and the fourth was off by herself in a nest, eyes wide open, thinking about death and dildos as if her sole purpose in life were to remind the chicken farmer of the chicken farmer. There's one in every flock, usually at the punk end of the pecking order, and in case you were wondering, they're the hardest to kill and the easiest to eat.

They were protesting outside KFC — people, not chickens. It was PETA, not CETA, I'm sure. Placards complained of poor working conditions for factory farmer chickens, something about broken wings and sawed-off beaks. I smiled and waved, honked my horn, and renewed my commitment never to eat at KFC, because Popeye's is 10 times better.

Broken wings. Sawed-off beaks ... Your chicken farmer shudders at the thought, but what really tears her up inside, besides death and dildos ... I'll take you back to bed in a moment, don't worry. Or do, but please bear with me: it's New Year's, a time for bitching and moaning and, yeah, moaning. And bucking, but we'll get back in bed, I promise; it's just that you see these small-farm happy homeschooled organic free-range egg cartons that say "vegetarian diet" ...

Are you kidding me? What greater cruelty can there be than to deny an animal its favorite thing in the world to eat? And if you're a chicken, uh, that ain't tofu. Hello. It's not even salad or corn or grass. I'm sorry to have to be the one to inform you that chickens' favorite food is pork. The other white meat. In fact, one reason they debreak the poor things is because they are not above eating the original white meat, or in other words, one another.

What turns chickens into cannibals? Lack of animal protein. Stress.

General anxiety disorder, often accompanied by feelings of worthlessness, meaninglessness, and, in short, baconlessness.

You do the math.

Anyone who has ever seen a chicken light into a pork chop will join me, I trust, in boycotting vegetarian-diet chicken farming. There. I have taken my stand for '08. PETA, I hope, will picket Rainbow Grocery and Whole Foods, a.k.a. Whole Paycheck. And by the way, to answer yet another rhetorical question, the only thing less ethical than denying an animal its favorite food is to then not put that poor animal out of its misery and onto my plate, where it wants to be and belongs. Trust me.

You already know about "free range," right? That the joke is on us? Just because you open a chicken's door for an hour or two a day, that doesn't mean it will ever go outside and play. I swear, I had my chicken door open all day every day for a week before they ventured from the safe familiarity of the coop into beautiful Sonoma County, and then I had to lure them out, finally, with ham sandwiches.

So: Free-range chicken? Free-range chicken. Happy chicken? Vegetarian chicken. And a true free-range chicken can't possibly be truly vegetarian anyway, because if it's outside and can't find pork chops, it will certainly scare up roly-polies, spiders, worms, locusts, cicadas, mice, centipedes, a dead hummingbird ...

The other day I saw a tiny line of beetles marching in a line outside my chicken coop door with little BETA placards. I smiled and waved and honked my horn.

Grasshoppers, caterpillars, brick bugs, moths, larvae, ticks, termites, ants, earwigs. Hold on a second, I need more lube. Crickets ...

My new favorite restaurant is Happy House Korean BBQ, and I didn't even get the barbecue! Me! Cal kook soo with clams. That means noodle soup. It's \$9, \$10 for just the noodles and slivered cucumbers in a starchy broth, but the clams were good, and they give you all the little bowls of kimchi and stuff too, so ... **SBFG**

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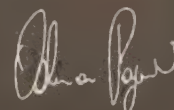


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Cupcakes

» REVIEW Call cupcakes girly, kiddie, or just plain preschool, but who can resist those so-sweet, too-cute, whimsical morsels? The humble cupcake's still-raging popularity can't be completely attributed to the benediction of desirability bestowed by Sarah Jessica Parker et al. after the guest appearance of Magnolia Bakery's sugared units on *Sex and the City*, nor to its star turn at socialite weddings like that of aristocrat makeup artist Jemma Kidd and the Earl of Mornington.

It's the cupcake's retro kitsch pedigree — grounded in the benevolently nostalgic, innocent hue of childhood — that really gets us going. The individual serving size reads as special, invoking the same sort of princess-for-the-day feeling you might have experienced as a four-year-old at your own birthday party. Would that you were iced as immaculately and crowned with candy sprinkles. The very notion of cupcakes allows for more play, more impulsive edible decorations, and more diversity: why settle for one hunk of layer cake when you can have a banana *and* a coconut cupcake? Because it's really all about the cake — in a petite, perfect, non-guilt-inducing size. You too can be the girl — or boy — with the most diet-ready portion of cake, because as *Cupcake!* (Chronicle Books) author Elinor Klivans writes, these perfectly manageable sweet things "are sure to charm and delight the inner child in everyone."

So where to tempt a ravenous inner child? Where better than at a sprinkling of Bay Area boutique bakeries almost exclusively devoted to cupcakes? Love at First Bite in Berkeley's gourmet ghetto rolls out 12 to 15 flavors daily, including a Southern-inspired Hummingbird of bananas, pineapple, and pecans topped with cream cheese, and a Matcha Green Tea cake topped with tea-infused whipped cream — both ideal chasers to a Cheeseboard pizza. Kara's Cupcakes off Chestnut in San Francisco's Cow Hollow-Marina District goes the no-less-delicious route with mostly organic ingredients sourced from throughout Northern California. The owners are avid boosters of community-supported agriculture, so you can take the edge off that guilt (thanks to Gilt Edge Creamery dairy products) as you nibble their passion fruit, banana caramel, or chocolate fleur de sel-filled cupcakes.

For a real rose dose of my latest food fixation, waltz into the two-months-old That Takes the Cake on Union Street for that most mysteriously decadent of cupcakes: red velvet. The bakery's version of the Southern-style, cocoa-infused piece of down-home exotica — colored during World War II, cooks' legends have it, with grated beets or beet baby food — is made with vegetable-based food coloring, vinegar, and cocoa, which turns reddish brown in reaction with the other ingredients. Falling apart in tender crumbs beneath a rich, ivory cream-cheese frosting, the cake is as deeply red as a Dario Argento *giallo*, as heavy on the *rosso* as a steak torn from Stuart Anderson's flank, and as rose red as love, my love. All that red coloring might raise eyebrows in some quarters, but who gives a damn, Scarlett, when you have extraordinary beauty and delectable substance in one pint-size, munchable package? (Kimberly Chun)

LOVE AT FIRST BITE Tues.–Fri., 10:30 a.m.–7 p.m.; Sat., 10 a.m.–7 p.m.; Sun., 11 a.m.–5 p.m. 1510 Walnut, Berk. (510) 848-5727, www.loveatfirstbitebakery.com

KARA'S CUPCAKES Mon.–Sat., 10 a.m.–7 p.m.; Sun., 10 a.m.–6 p.m. 3249 Scott, SF. (415) 563-2253, www.karascupcakes.com

THAT TAKES THE CAKE Tues.–Sat., 11 a.m.–7 p.m.; Sun., noon–6 p.m. 2271 Union, SF. (415) 567-8050, www.saralynscupcakes.com

Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

B Breakfast
BR Saturday and/or Sunday brunch
L Lunch
D Dinner

AE American Express
DC Diners Club
DISC Discover
MC MasterCard
V Visa

¢ less than \$7 per entrée
\$ \$7–\$12
\$\$ \$13–\$20
\$\$\$ more than \$20

DOWNTOWN/EMBARCADERO

Puccini and Pinetti practically shouts festivity: bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. (Staff) 129 Ellis, 392-5500. Italian, L/D, \$, AE/MC/V
Scott Howard brings an elegantly understated, men's-club look to the old Cypress Club space. The first-rate food consists of worldly variations on an American theme, and the prix fixe (\$32 for three courses, \$47 with wine pairings) is one of the best deals in town. (PR, 4/07) 500 Jackson 956-7040, www.scotthowardsf.com. California/American, D, \$\$\$, AE/DC/MC/V
Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness and pricelessness. (Staff) 133 Steuart 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V
Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California, 391-1849. Grill,

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L/D, \$\$, AE/MC/V.

NORTH BEACH/CHINATOWN

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the post-prandial Gummy Bears at your own risk. (Staff) 597 Columbus. 986-4058. Italian, D, \$\$.

Moose's is famous for the Mooseburger, but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Peña Pachamama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusty lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff) 1630 Powell. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

SOMA

AsiaSF Priscilla, *Queen of the Desert* meets Asian-influenced taps at this amusingly surreal lounge. The drag queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (Staff) 448 Brannan. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (Staff) 1175 Folsom. 552-8999. Thai, L/D, \$, AE/MC/V.

NOB HILL/RUSSIAN HILL

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (Staff) 1475 Polk. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Dining Room at the Ritz-Carlton glows with muted grandeur. The Asian-inflected food is haute but not stuffy; the dining room is piled by a fleet of carts bearing various delights (champagne, cheese, digestifs), and the service is flawless. (PR, 7/07) 600 Stockton. 773-6168. California/French, D, \$\$\$, AE/DC/DISC/MC/V.

East Coast West Delicatessen doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (Staff) 1725 Polk. 563-3542. Deli, BR/L/D, \$, MC/V.

La Folie could be a neighborhood spot or a destination or both, but either way or both ways it is sensational: an exercise in haute cuisine leavened with a West Coast sense of informality and playfulness. There is a full vegetarian menu and an ample selection of wines by the half bottle. (PR, 2/06) 2316 Polk. 776-5577. French, D, \$\$\$, AE/DC/DISC/MC/V.

CIVIC CENTER/TENDERLOIN

Mekong Restaurant serves the foods of the Mekong River basin. There is a distinct Thai presence but also dishes with Laotian, Cambodian, Vietnamese, and even Chinese accents. (PR, 1/06) 791 O'Farrell. 928-2772. Pan-Asian, L/D, \$, MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin. 776-9814. Pizza/eclectic, D, \$, AE/DISC/MC/V.

HAYES VALLEY

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meat, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (PR, 3/04) 1686 Market. 552-8792. Brazilian, L/D, \$\$\$, MC/V.

Essencia Restaurant artfully arranges a marriage between Peruvian and Californian culinary

tendencies, and the kitchen's emphasis on first-rate ingredients brings results that both incorporate and transcend tradition. The dining room is handsome but surprisingly small. (PR, 6/07) 401 Gough. 552-8485. Peruvian/California, L/D, \$\$\$, AE/MC/V.

**CASTRO/NOE VALLEY/
GLEN PARK**

Malacca serves the foods of the Strait of Malacca region, and the sophisticated mix is unmistakably Singaporean, from Portuguese noodles (with basil, tomato, garlic, and ginger) to beef rendang. Wine is emphasized over beer, and the decor of undulating bamboo is quietly striking. (PR, 11/05) 4039 18th St. 863-0679. Pan-Asian, D, \$\$, MC/V.

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (Staff) 544 Castro. 861-2226. Pan-Asian, L/D, \$, MC/V.

Sanamor Tea Lounge has tea — of course, and of many, many kinds — but also food to go with your tea and a gorgeous setting of fluttering fabrics to enjoy it all in. A world of tea culture. (Staff) 498 Sanchez. 626-4700. Eclectic, B/L/D, \$, AE/MC/V.

Savor has transformed the old Courtyard Cafe into a fantasy of a Mediterranean country inn. Pesto, sun-dried tomatoes, et al, occur in various permutations throughout the menu's crepes, omelets, frittatas, sandwiches, and salads. (Staff) 3913 24th St. 282-0344. Mediterranean, B/L/D, \$, MC/V.

**HAIGHT/COLE VALLEY/
WESTERN ADDITION**

Blue Jay Cafe has the Mayberry, RFD, look and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (PR, 4/04) 919 Divisadero. 447-6066. American/soul, BR/L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the

"Best Barbecue" prize in our annual Best of the Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero. 931-7427. Barbecue, L/D, \$.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (PR, 5/04) 86 Carl. 566-1274. Burgers, L/D, \$.

**MISSION/BERNAL HEIGHTS/
POTRERO HILL**

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St). 252-9560; 1003 Market. 864-6773; 3211 Mission (at Valencia). 550-1414. Mexican, L/D, \$.

Ti Couz's menu of entrées consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. 252-7373. Crepes, BR/L/D, \$, MC/V.

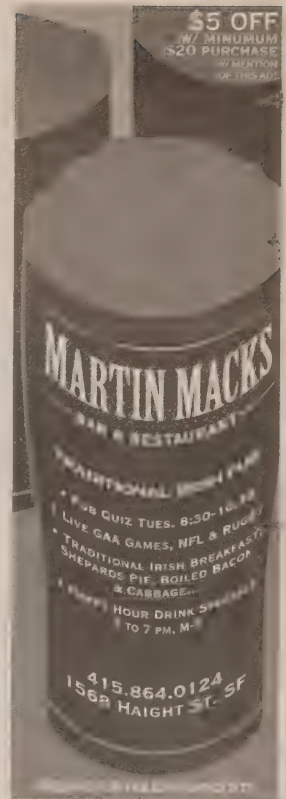
Tinderbox is a little house of rather brilliant innovations in Bernal Heights. The food is full of unexpected twists and turns, most of them delightful, and the modernist setting is surprisingly comfortable. (PR, 10/07) 803 Cortland. 285-8269. www.tinderboxrestaurant.com. American/eclectic, D, \$, AE/MC/V.

Tokyo Go Go's simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. 864-2288. Japanese, D, \$\$, MC/V.

Universal Café does California cooking the way it's meant to be done. The mingled influences of Italy, France, and the Pacific Coast result in such unforgettable dishes as split-pea soup freshened with mint and a grilled flatbread with melted leeks and salume. (PR, 1/06) 2814 19th St. 821-4608. California, BR/L/D, \$\$, AE/DC/MC/V.

Velvet Cantina has the feel of a Nogales brothel and carefree food to match, though the kitchen

CONTINUES ON PAGE 52



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That while beets are available throughout the year, their season runs from June through October when the youngest, most tender beets are easiest to find?

MISSION/BERNAL HEIGHTS/ POTRERO HILL CONT'S

has some pedigree and upscale aspirations. The mood is one of raucous conviviality, moving to the heartbeat thump of techno music. (PR, 2/06) 3949 23rd St. 648-4142. Mexican, D, \$\$, MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

Saji Japanese Cuisine Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (Staff) 3232 Scott. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (Staff) 3665 Sacramento. 921-3200. Mediterranean, L/D, \$\$, AE/DC/DISC/MC/V.

Tortilla Heights brings the Pac Heights, blond-refrat vibe into the Western Addition and nourishes it with surprisingly good Mexican food. The menu is familiar, but the dishes are executed with care and panache, and there are some regional specialties. Open late. (PR, 9/06) 1750 Divisadero. 346-4531. Mexican, L/D, \$. AE/DC/DISC/MC/V.

YaYa deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness. 440-0455. Mesopotamian, D, \$\$, MC/V.

SUNSET

Sea Breeze Cafe looks like a dive, but the California cooking is elevated, literally and figuratively. Lots of witty salads, a rum-rich crème

brûlée. (Staff) 3940 Judah. 242-6022. California, BR/L/D, \$\$, MC/V.

So Restaurant brings the heat, in the form of huge soup and noodle — and soupy noodle — dishes, many of them liberally laced with hot peppers and chiles. The pot stickers are homemade and exceptional, the crowd young and noisy. Cheap. (PR, 10/06) 2240 Irving. 731-3143. Chinese/noodles, L/D, \$, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (PR, 8/04) 4041 Judah. 566-5311. Thai, L/D, \$, MC/V.

Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal. 753-5678. Chinese, L/D, \$, AE/MC/V.

RICHMOND

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (PR, 2/04) 211 23rd Ave. 379-9880. Pizza/Italian, L/D, \$.

Q rocks, both American-diner-food-wise and noisy-music-wise. Servings of such gratifyingly tasty dishes as barbecued ribs, fish tacos, and rosemary croquettes are huge. (Staff) 225 Clement. 752-2298. American, BR/L/D, \$, MC/V.

RoHan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquettes. (Staff) 3809 Geary. 221-5095. Asian, D, \$, AE/MC/V.

BAYVIEW/HUNTERS POINT/ SOUTH

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes too. (Staff) Bayview Plaza. 3801 Third St. 285-2828. Chinese, L/D, \$, Taqueria el Potrillo serves one of the best

chicken burritos in town, if not the best. You can get your bird grilled or barbecued or have steak instead or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. 642-1612. Mexican, B/L/D, \$, cash only.

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Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the pot stickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (Staff) 1686 Shattuck, Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Chez Panisse may be an old-timer, but a devotion to the best seasonal ingredients (often organic), grilled on its wood-fired open hearth, means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable and unmatched. (Staff) 1517 Shattuck, Berk. Café. (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, D, \$\$\$. California, AE/DC/DISC/MC/V.

OAKLAND/ALAMEDA

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "thai" (Staff) 4056 Piedmont, Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Il Porcellino When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (Staff) 6111 LaSalle, Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (Staff) 5004 Telegraph, Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V. **SFSG**

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film

Daniel Day-Lewis's megalomaniacal prospector (right in left photo, center in right photo) is baptized in oil — and in holy water by an adversarial preacher (Paul Dano, far left) — in Paul Thomas Anderson's *There Will Be Blood*.

PHOTOS BY MELINDA SUE GORDON



Bubblin' crude

There Will Be Blood — and auteur geysers

By Johnny Ray Huston
✉ johnny@sfbg.com

The Kodak Theatre is no country for old women — or for young women, based on the most archetypal American movies of this awards season. A few months after a Coen brothers' bro-down brought the silencer heard 'round the world and the bowl cut seen 'round the world, Paul Thomas Anderson returns with *There Will Be Blood*, an even more male-dominated, United States-is-his story. False prophets and fatal oil profits entwine with murderous intent in Anderson's latest act of three-act bravado: oligarch Daniel Plainview (Daniel Day-Lewis) and preacher Eli Sunday (Paul Dano) engage in territorial pissings that span decades, while women are scarcely seen and heard from even less. In fact, *No Country for Old Men* almost qualifies as Douglas Sirk-ian melodrama next to Anderson's maverick revision of Upton Sinclair's 1927 novel *Oil!*

My, what a big movie Anderson has made. There will be no doubt among viewers that this 158-minute epic has Orson Welles-ian aspirations, from its *Citizen Kane*-like dedication to the rise and fall of a megalomaniac to its less-focused portrait of a not-so-magnificent or Ambersonian family line. These are the post-Robert Altman years of Anderson's relatively

fledgling career, in strictly literal terms. Now that Altman is dead, Anderson no longer treats him as a prime well of auteur inspiration, instead favoring the sprawling likes of Welles, Elia Kazan, Terrence Malick, and Stanley Kubrick. He presides over some bizarre marriage of Welles's and Kubrick's spirits in *There Will Be Blood*'s worst moment — a finale that searches for a version of *Rosebud* in a mansion that resembles the Overlook Hotel, only to find plentiful *redrum* in a bowling alley instead. Set between cowardly quotation marks, this garbled conclusion seems to prove a colleague's remark that Anderson doesn't trust his instincts as a filmmaker.

Yet Anderson taps into an instinctive talent in many, if far from all, of the mute passages and dialogue duels that precede that coda. He's aided by the sick pull of Jonny Greenwood's vanguard score and gonzo performances from both of his lead actors. While Day-Lewis is more consistently successful, it's Dano who stokes the film's intrigue, through subtle smiles during their characters' early jousts, a brief spell of deflated defeat when he's betrayed, and a hilarious (if only temporary) victory in his home court of the pulpit. When *There Will Be Blood* is a marriage or battle between Day-Lewis's performance and Anderson's imagery, it's even better. The potent isolation

and claustrophobia of the film's first half hour are undone by a tour de force sequence in which oil and its elemental force paint the future black.

There Will Be Blood is sneaking into theaters in a manner consistent with that of recent butt-numbing epics, such as Malick's 2005 *The New World*, which appear more concerned about their potential place in film history than with what statuettes they might pick up in the spring. This outlook isn't necessarily a virtue, nor does it automatically result in better cinema, as Malick's goofy yet haunting recent effort proved. Anderson has made another great leap forward, or at least away from, the putrid stench of 1999's god-awful *Magnolia*, but only those with a penchant for fanboy prose are claiming he's used oil to paint an instant masterpiece. Amid the empty promises of Todd Haynes and others, it's easy to see why they're raving, though. Anderson's audacity here is worth puzzling over — and probably praising more — in times to come. **SFBG**

THERE WILL BE BLOOD

Opens Fri/4 in Bay Area theaters
See Movie Clock at www.sfbg.com
www.therewillbeblood.com

THERE WILL BE COCKTAILS: ROBERT REDFORD ON THE SUNDANCE KABUKI AND SF FILM FESTS

It's a premiere night at the new Sundance Kabuki Cinemas, and publicists, requisite reporters, and lobby loiterers are looking for Robert Redford. After driving into the city from a stay in Carmel, he's here — at least until he disappears down a hall or around a corner. While available, he sings the praises of Emile de Antonio (soon to get a retrospective at the San Francisco Museum of Modern Art) but says he isn't privy to odd rumors that — while some crucial and truly independent SF film spaces are struggling — one of the Sundance's upscale theaters might be devoted to local and experimental film.

SFBG What connections will there be between the Sundance Cinemas and the large number of film festivals that happen in the Bay Area? For example, the American Indian Film Festival happens in San Francisco every fall, and I was wondering if it might take place here.

ROBERT REDFORD I can't answer that — I would love it if it could, both from a personal standpoint and from a political standpoint in working to free Leonard Peltier, which hasn't happened yet, which is a crime. I think the fact that [Bill] Clinton didn't pardon him and yet pardoned Mark Rich was a complete failure on his part.

Two festivals that I can guarantee we'll have a strong connection to, though, are the San Francisco International [Film] Festival and the [SF International] Asian American Film Festival. (Johnny Ray Huston)

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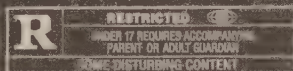
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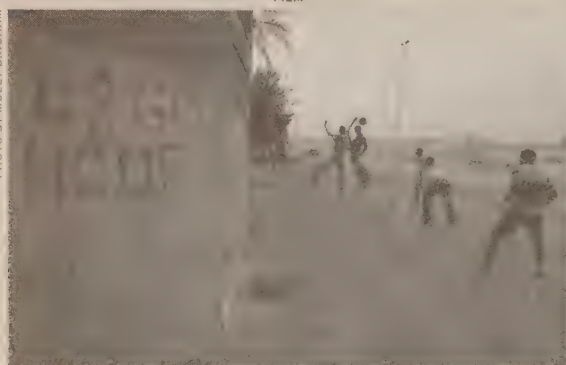
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Meeting Resistance

REVIEW Insofar as it presents direct contact with Iraqi men and women involved in the country's anti-American insurgency, *Meeting Resistance* is a crucial addition to the Iraq war syllabus. Western photo-journalists Steve Connors and Molly Bingham collected their footage over 10 months from 2003 to 2004 in Adhamiya, a neighborhood of Baghdad not far from the Green Zone. Aside from a few spare factual title cards and an annoyingly dramatized score, the film is left entirely to enraged testimonies vacillating between personal narrative and the jihadi line. This means many problematic assertions sail by unchallenged, though it's clear which way the channels of fact normally run: most of the film's compositions are obscured, after all, to protect the interviewees' identities. Connors and Bingham's footage focuses largely on the motives of resistance, and in emphasizing the insurgents' reverent freedom-fighting solidarity, they miss an opportunity to track this particular insurgency's changing shape. Still, what *Meeting Resistance* loses in historical perspective it makes up for in its local focus: a former soldier imprisoned under Saddam Hussein, who is driven to take up arms against the occupiers; an articulate young Syrian who left home to wage war; an imam — also jailed under Hussein — who feels it his duty to prescribe jihad, even though he loathes the sectarianism it inspires. Besides their appearance in a few of the devastating snapshots from Abu Ghraib, Americans only exist in *Meeting Resistance* as looming, armored apparitions — life during wartime, indeed. (Max Goldberg)

MEETING RESISTANCE Opens Fri/4 at the Roxie Film Center. See Rep Clock

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Jonathan L. Knapp, Maria Komodore, Lynn Rapoport, Sara Schleron, Jason Shamai, and Matt Sussman. The film intern is Kevin Langson. For rep house showtimes, see Rep Clock, page 58. For first-run showtimes, see Movie Clock at www.sfbg.com. For complete film listings, see www.sfbg.com. Due to the New Year holiday, theater information was incomplete at press time.

OPENING

Electric Apricot: Quest for Festeroo Les Claypool of Primus and a million side projects (even literary ones) wrote, directed, and sorta stars in this mockumentary spoof of the jam band scene he's been a significant if edgier-than-most participant in. Ostensibly shot by an ambitious UCLA film school grad student (though the movie doesn't make much of the satirical possibilities there, inconspicuously using a bland-stiff mid-Atlantic PBS- or BBC-style narrator), it chronicles the baby steps toward fame of the titular Cali quartet, committed to "jam it hard and jam it true." Munchies-plagued stoner guitarist Gordo looks like he's in Tad but thinks he's heir to Jerry; keyboardist Herschel deploys a serene Zen front to mask his inner rageaholic; and bassist Aiwass has a girlfriend who's surely gonna Yoko the band. Claypool plays Lapdog, the drummer whose unfortunate combination of perfectionism and ineptitude turns *Electric Apricot's* maiden recording sessions into an infighting nightmare that soon requires intervention from a therapist who specializes in "social harmonology." Still, they've got the hazy-boogie stuff enuf to score an invite to Festeroo, the fictive Oregon fest that's a nod to Bonnaroo. Getting limited national theatrical exposure under the "National Lampoon Presents" imprint before its DVD release, this film will probably prove a laugh riot if you're into the kind of

music it makes antic (but not too killing) fun of. If, like me, you find the term *jam band* induces the same automatic aural allergy reaction as, say, *house music*, you'll find it amusing but kinda rambling and soft — yup, just like the music in question. (1:30) *Red Vic* (Harvey)

Meeting Resistance See pick box. (1:24) *Roxie*.

One Missed Call Your phone's off the hook, but you're not. (runtime not available)

There Will Be Blood See "Bubblin' Crude," page 53. (2:38)

ONGOING

Aliens vs. Predator: Requiem (1:26)

All in This Tea (1:10)

Alvin and the Chipmunks (1:30)

American Gangster (2:37)
Atonement Though they live in an elegantly sprawling English country manse on an exquisitely sprawling garden estate, members of the Tallis family are feeling cranky one summer day in 1935. It is just too, too hot for words. Mother is in bed with one of her "mee-graines," unhappily looking forward to a dinner for 10 this evening. Thirteen-year-old Briony (Saoirse Ronan) has just finished writing her very first play but is getting little cooperation in putting it on from three horrid visiting cousins. Meanwhile elder sis Cecilia (Keira Knightley) is being awfully snippy toward Robbie (James McAvoy), the precocious housekeeper's son, whom her father bankrolled through Cambridge. A more mature mind than Briony's might guess what's really going on there: that the two childhood friends turned gorgeous young adults are struggling with mutual sexual attraction frustrated by the inevitable class divide. After all, a girl of breeding can hardly be swapping spit with a boy of servant stock, even if they are both Cambridge grads now. The ways in which Briony

CONTINUES ON PAGE 56 »

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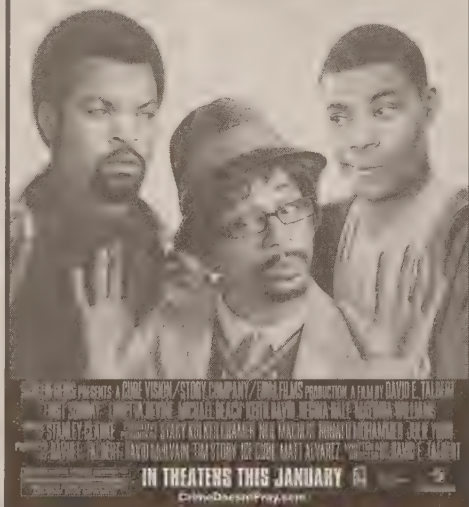
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GUARDIAN

FILM

ONGOING
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misinterprets a series of related events over the day's long course lead to a disastrous injustice. As does Ian McEwan's brilliant source novel, the screen *Atonement*'s second half sprawls over subsequent years, then decades to chart how the collateral damage from a child's overactive imagination haunts all of the lives involved. Director Joe Wright's adaptation of *Pride and Prejudice* with Knightley proved he can do the literary English costume piece in a faithful but not stuffy, handsome but not coffee-table-tome beautiful, emotionally vivid without straining for a modern sensibility way. He and scenarist Christopher Hampton have a trickier time with this novel, however, those who haven't read the book may appreciate their mostly on-the-mark, sometimes-off effort, being engrossed by narrative turns that readers will already know. The casting is fine, and some scenes (often the simplest ones) are memorably good; but there are also moments that cave to schmaltz and stylistic excess (one cast-of-thousands Steadicam shot goes on forever simply to prove it can). There's also an irritatingly gimmicky, intrusive score. Overall, *Atonement* is worthwhile — but that deathless phrase "the book was better" duly applies. (2.03) (Harvey)

August Rush (1:54)

Before the Devil Knows You're Dead (1:57)

Beowulf (1:54)

Blade Runner: The Final Cut (1:57)

Charlie Wilson's War This glib, simplified, ultimately trivializing take on a fairly recent chapter in United States foreign policy history will no doubt strike some as a witty triumph due to the Oscar-eligible talent involved — including Mike Nichols, Tom Hanks, Julia Roberts, and Philip Seymour Hoffman. All but the last are overrated anyway but this does not rank with their best work. Hanks plays the titular Texas congressman, painted here as a party-hearty careerist of no particular political zeal or idealism until at the instigation of his rich, rabidly anti-Communist friend Joanne Herring (Roberts) he suddenly grows a conscience — and applies it toward funding the US's covert war against the brutal Soviet occupation of Afghanistan. Hoffman is very funny as the tactless but savvy CIA operative who applies some practical know-how to Wilson's crusade, but *Enchanted*'s Amy Adams is completely wasted as Wilson's loyal secretary. Threatened legal action by the real-life principals reportedly led to most of the sharp edges being sanded off Aaron Sorkin's script, which now plays like a political drawing-room comedy whose underdeveloped serious aspects simply feel awkward. It expands all of about 30 seconds at the end hinting that the US's failure to help reconstruct the devastated Afghanistan after the Russkies were routed laid the grounds for... well, where we are now. Surely a more critically shaded odyssey from amusing cocktail party repartee to that depressing final truth was intended. But what we've gotten instead is a trite compromise that curiously comes off as gung ho retro cold war propaganda. (1:37) (Harvey)

Dan in Real Life (1:35)

The Darjeeling Limited (1:32)

Death at a Funeral (1:30)

The Diving Bell and the Butterfly The upscale art-house uplift exercise of the year comes from an unexpected source: Julian Schnabel, the painter turned director whose prior movies were interesting but lacked any feel for narrative. (And who, frankly, always seemed kind of an unaffected prick.) He has made a great film from erstwhile *Fallen* editor Jean-Dominique Bauby's acclaimed memoir of his experiences after suffering a severe stroke at 43. *The Diving Bell and the Butterfly*. This is a director's picture. Actually, an artist's — Schnabel renders Bauby's odyssey in visual terms that vividly, poetically amplify both the subject's Sisyphean struggle to regain communication skills and his joy in realizing imagination could liberate him from constriction. It's weird how the women in Bauby's life — even speech and physical therapists — are instantly drop-dead gorgeous, as if female less than perfection is more than any man could or should bear. But this is still an unusually abstract narrative film that's also exceptionally accessible and moving. Damn you, Schnabel: you must be admired after all. (1:52) (Harvey)

Enchanted (1:47)

The Golden Compass

(1:53)

The Great Debaters (2:03)

Helvetica

(1:20)

Hitman (1:40)

I Am Legend (2:00)

I'm Not There
(2:15)

into the World
(2:33)

Joe Strummer: The Future Is Unwritten
(2:04)

Juno As Waitress, Knocked Up, and now Juno have demonstrated, unplanned pregnancy is totally stylish these days. *Juno* is the only film among 2007's baby-on-board crew to seriously consider abortion and settle on adoption; it's also the most sympathetic to its female protagonist. She's a high schooler, she's caustic as hell, and even if she's occasionally too much of a screenwriter's construct, it's hard not to eagerly await her next wry, preternaturally mature observation. Pitch-perfect as this pocket-size punkette is *Hard Candy's* Ellen Page, whose breakout status after *Juno's* release will be either matched or exceeded by that of hipster scribe Diablo Cody (director Jason Reitman already won over everybody with *Thank You for Smoking*). Sort-of couple Juno and Paulie (Michael Cera) consummate their mutual crush on a whim; cue bun in the oven. Ever the anti-after-school special, *Juno* faces the news with eye-rolling determination. Before long, she's plucked a yuppie couple (Jennifer Garner and Jason Bateman) from the "desperately seeking spawn" want ads: At first entirely uninterested in getting to know her baby's adoptive parents, Juno finds herself drawn to them, especially to the dad-to-be, a failed rocker turned jingle writer whose interest in the preggies term is maybe not entirely wholesome. Whatever — people aren't gonna go see *Juno* for its social commentary, or its take on teen pregnancy, really. This is one of those flicks with *Heathers*-like glib-clever-snarly dialogue that beg repeated viewings, memorization, and repetition. Besides a terrific script, the film also boasts a stellar cast, with Juno's parents played by Allison Janney and J.K. Simmons, and a cameo by *The Office's* Rainn Wilson. (1:32) (Eddy)

The Kite Runner In 1978 Kabul, Amir (Zekria Ebrahimi) is the child of a well-off, liberally Westernized intellectual widower (the excellent Homayoun Ershadi) who disapproves of his only child's sensitive nature. Amir's best friend is Hassan (Ahmad Khan Mahmoodzada), the same-aged son of a house servant; he's smaller yet still functions as the privileged, off-bullied boy's bodyguard. As with most relationships that cross strict class, economic, and employer-employee lines, this one is fraught with divisions that will invariably assert themselves despite any genuine affection and pretense of equality. Amir sees their participation in the city's annual kite-flying contest as a chance to prove himself to his distant father. But there's a hidden, disastrous consequence that haunts the two boys as they grow into adulthood and Afghanistan suffers through the brutalities of successive oppressive regimes and invasions. Khaled Hosseini's novel was the kind of book that's welcome on the fiction best-seller list, because it was an easy way into an important subject Americans ought to know more about: recent decades' history in beleaguered Afghanistan, something we've been all too involved in lately. But it isn't good literature — it's preachy, string pulling, and crudely melodramatic, which is perhaps why it was so successful in the first place. Directed by Marc Forster from a screenplay by David Benioff, this intelligently crafted adaptation improves on its source — at least until the adult Amir (Khalid Abdalla) returns to his homeland and gets bogged down in some heavy-handed contrivances all too faithful to the novel. Still, the adaptors' good taste prevails. On balance, this is a fine, sometimes very moving film that draws the best from problematic material. (2:07) (Harvey)

Lars and the Real Girl
(1:46)

Lust, Caution (2:28)

Margot at the Wedding
(1:47)

Michael Clayton
(2:00)

National Treasure: Book of Secrets The first *National Treasure* was so unmemorable that all I can say three years later is that it ripped off Indiana Jones and cashed in on *The Da Vinci Code*. Naturally, a sequel was in order. *National Treasure's* cast, including Nicolas Cage as intellectual action hero Ben Gates, return to pursue a mystery involving John Wilkes Booth and a faded Native American city of gold; as in the original film, the film's first half is heavy on car chases (Ed Harris phones it in as an artifact-hoarding baddie) and puzzle solving (and the puzzles are always solved, no matter what high-security location must be compromised to find the clues). Director Jon Turteltaub clocks back in for another round of library-based intrigue — and although his pacing is admirably zippy and the Gates gang's situations enjoyably perilous (while at the same

time totally ludicrous), this ain't a sleek, stripped-down Jason Bourne film. The heavy breathing of producer Jerry Bruckheimer permeates every frame, particularly during the last act, which dances on the grave of *Raiders of the Lost Ark* and lurches toward a high-stakes climax that feels neither high stakes nor particularly climactic. (2:04) (Eddy)

No Country for Old Men Great novels often frustrate in screen translation; conversely, pretty good, mediocre, or even bad novels often provide the basis for great movies. That's certainly the case with this adaptation of a lesser recent Cormac McCarthy book, which by his usual lofty standards is a bit of a lurid potboiler — yet as you've probably heard by now, it's been turned into the Coen brothers' best film in some time. Josh Brolin plays Llewellyn Moss, a West Texas working-class stiff who's out hunting when he gets the kind of lucky break you know is going to bring very bad karma indeed. In the middle of nowhere, he discovers several bullet-riddled vehicles and a bunch of men who've shot one another to death in a drug deal gone wrong. Now there's nobody alive to claim what they were all presumably after — a shitload of white stuff and a briefcase with a cool \$2 million in cash — except Moss, that is. He leaves the drugs but grabs the cash, sparking a long, brutal, and frequently murderous pursuit by interested parties who include the weary local sheriff (Tommy Lee Jones), a wry fixer (Woody Harrelson), and the very, very scary hit man Anton Chigurh (Javier Bardem). A lot of blood, innocent and not, is spilled as the last ingeniously tracks down a resourceful but outmatched Moss. A much blacker comedy of spiraling violence and doom than the Coens' classic *Fargo*, *No Country* eschews their usual stylistic dazzle for a terse, tense straightforwardness as bleakly hostile to human survival as the harsh prairie landscapes it's set in. It's both shocking and funny, with pitch-perfect performances, especially from Jones, whose peerlessly deadpan line readings again confirm he's perhaps the most undervalued comic actor in movies. Then there's Bardem, who creates a dead-eyed sociopath who really, really loves his job, if nothing else. His unforgettably macabre turn lends this wickedly entertaining film its scorpion sting. (1:56) (Harvey)

The Orphanage Though it's produced by Guillermo del Toro, Spanish spookfest *The Orphanage* is hardly this year's *Pan's Labyrinth* — it's too reminiscent of other films to match *Pan's* striking originality. Still, you could do worse than pay homage to *The Others* and *Poltergeist*,

and Juan Antonio Bayona's film is beautifully shot and classy enough to satisfy both art-house audiences and horror fans in search of a few good jolts. Laura (*The Sea Inside's* Belen Rueda) was adopted from the orphanage of the film's title; years later she buys the long-empty property with her husband (Fernando Cayo), and the couple move in, bringing young son Simon (Roger Príncipe) — himself an adoptee, and HIV-positive, though it's unclear whether the boy knows either fact. Laura's intention is to open a group home for special-needs children, but there's someone or something hangin' out in the dusty rooms and toolsheds and nearby sea caves that doesn't want her to succeed. Tip: If you move into a ramshackle old building where tragedies may have occurred, be concerned if your kid suddenly finds a pack of new invisible friends. Be very concerned. (1:45) (Eddy)

The Perfect Holiday (1:36)
P.S. I Love You (2:06)
The Savages One of those rare creatures known as Hollywood (if indie) female directors, Tamara Jenkins has one previous feature to her name, 1998's highly enjoyable *The Slums of Beverly Hills*. The near decade that has passed since then is pretty typical — for some reason, the studios just don't seem to want to pony up the money as quickly or as often when a woman is behind the camera. Jenkins still manages to bring her debut film's matter-of-fact (rather than show-offy) ensemble excellence to her follow-up, and she maintains her eye's focus on those alleys and off-streets hidden around the corners of the American dream. Though it favors garish colors instead of black-and-white, *The Savages* has an opening sequence of dancing bluehairs in Arizona that is more Diane Arbus-like than the recent misbegotten biopic of Arbus. Its heightened style leans a terse, tense straightforwardness as bleakly hostile to human survival as the harsh prairie landscapes it's set in. It's both shocking and funny, with pitch-perfect performances, especially from Jones, whose peerlessly deadpan line readings again confirm he's perhaps the most undervalued comic actor in movies. Then there's Bardem, who creates a dead-eyed sociopath who really, really loves his job, if nothing else. His unforgettably macabre turn lends this wickedly entertaining film its scorpion sting. (1:56) (Harvey)

Starting Out in the Evening
(1:51)

CONTINUES ON PAGE 58 »

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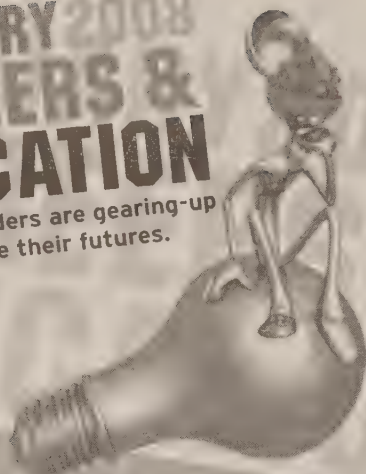
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Stephen King's The Mist
(2:07)

Sweeney Todd: The Demon Barber of Fleet Street Tim Burton's *Sweeney Todd* works so well you might not notice that it's based on a Broadway musical, and one that's close to opera. Which is the idea, of course. Pop musicals have been making a slow, tentative comeback of late. But *Sweeney Todd* is something other than a pop musical — it's by Stephen Sondheim, for god's sake, who translates strangely to the movies because his sensibility is complicatedly, wholly theatrical. Burton's best movie since *Ed Wood* 13 years ago succeeds precisely because it finds ways to be faithful to the source material in particular details while turning the whole into a Tim Burton film — a black-comedy-cum-horror movie, albeit one blacker and more horrific than any he's made before. Sweeney (Johnny Depp) returns to 19th-century London after escaping a prison island. Arriving incognito in his sooty, verminous old neighborhood, he's recognized by his torch-bearing former landlady, Mrs. Lovett (Helena Bonham Carter). She tells him his wife poisoned herself long ago and that their daughter, Johanna (Jayne Wisener), is now the close-watched ward of the corrupt Judge Turpin (Alan Rickman), who'd framed Sweeney in order to facilitate the rape of his beautiful spouse. Sweeney has just one goal now: wreaking vengeance on Turpin and his wormlike flunky the Beadle (Timothy Spall). Woe to anyone who gets in his way. The acclaimed John Doyle production of *Sweeney Todd* recently seen at the American Conservatory Theater was ingenious. But by stripping down the production elements, it drained this musical thriller of, well, blood. Burton doesn't stint: the sticky stuff flows in geysers here, accompanied by plenty of gore, brutality, and perhaps the single nastiest demise

doled out to a leading screen character all year. But can his actors sing? Er ... kind of. The director lets the brilliantly orchestrated music provide the ballast, allowing his leads to act their songs. The result won't necessarily please Sondheim purists, but it does lend the material more paths than usual. (1:57) (Harvey)
This Christmas (2:00)

The Walker (1:48)

Walk Hard: The Dewey Cox Story *Walk Hard*. The Dewey Cox story kicks off with a naughty pun on its lead character's name — "I need Cox!" — and never backs down from its determined pursuit of lowest-common-denominator yuks. Of course, being from the brain of Judd Apatow (who cowrote and coproduced it), the jokes are on average more clever than what you'd find in a typical parody film, and *Walk Hard* finds a deserving target in music biopics, especially recent hits like the agonizingly earnest *Walk the Line* and *Ray*. John C. Reilly embodies Cox from age 14 onward, a musical sensation who plows through the rockabilly '50s, psychedelic '60s, variety show '70s, and overindulgent '80s with an escalating drug problem traced by the film's best recurring gag (if you're an Apatow fan within stumbling distance of the Internet, you've likely seen the oft-circulated clip of Tim Meadows as Cox's bandmate breaking down pot's particular allure). While *Walk Hard* isn't the most gut-busting product ever to tumble from the Apatow factory, it's got some priceless moments — accomplished warbler Reilly is nothing if not totally committed to the role, and the supporting cast (including big-name stars portraying the Beatles, Elvis, and others) make damn sure they bring the funny, including some extraordinarily gratuitous full-frontal nudity (1:36) (Eddy)
War/Dance (1:45)
The Water Horse: Legend of the Deep (1:45)
What Would Jesus Buy? (1:30)
Youth Without Youth (2:04) **SPAC**

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CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF: barbbelle4@aol.com. Free. Classic American and foreign films, Tues, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael: (415) 454-1222, www.cafilm.org. \$5.50-9.25. **All in This Tea** (Blank and Leibrich, 2007), call for dates and times. **Before the Devil Knows You're Dead** (Lumet, 2007), call for dates and times. **I'm Not There** (Haynes, 2007), call for dates and times. **Starting Out in the Evening** (Wagner, 2007), call for dates and times.

FORT GALLERY 838 Wiese, SF: fortgallery@gmail.com. \$5. **Band of Outsiders** (Godard, 1964), Wed, 8:30.

MECHANICS' INSTITUTE 57 Post, SF: (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit: Mob Scene": **Little Caesar** (LeRoy, 1931), Fri, 6:30.

OAKLAND MUSEUM OF CALIFORNIA 1000 Oak, Oak: www.pbs.org/independentlens/banished. Free. "ITVS Community Cinema": **Banished** (Williams) with "The Apollos" (Jones and Parker), Tues, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk: (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. Theater closed through Jan 9.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk: (510) 849-2568, www.lapena.org. \$10-20. **The Business of Being Born** (Epstein, 2007), Sun, 7.

RED VIC 1727 Haight, SF: (415) 668-3994. \$5-8.50. **Manufactured Landscapes** (Baichwal, 2006), Wed-Thurs, 7:15, 9:15 (also Wed, 2, 4). **Electric Apricot: Quest for Festerroo** (Claypool, 2007), Fri-Tues, 7:15, 9:15 (also Sat-Sun, 2, 4).

ROXIE FILM CENTER 3117 and 3125 16th St. SF: (415) 863-1087, www.roxie.com. \$5-9. **All in This Tea** (Blank and Leibrich, 2007), Wed, 7. **Diva** (Beineix, 1981), Wed, 8:30. **Helvetica** (Hustwit, 2007), Wed-Thurs, 7, 9 (also Wed, 2:30, 4:45). "The Pornography of the Bicycle" (shorts program), Thurs, 7, 9:30 (this event \$7-10). **Meeting Resistance** (Bingham and Connors, 2007), Jan 4-10, call for times.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St. SF: (415) 357-4000, www.sfmoma.org. \$5 or free with museum admission (\$7-12.50). "The Films of Emile de Antonio": • **Point of Order** (1963) and **Change and Counterchange** (1968), Sat/5, Jan 12, 1, 3. **SPAC**

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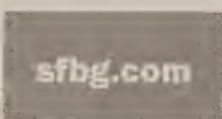
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307636-00 The following person is doing business as **PROLETARIAN DESIGN**, 700 Steiner St. #202, San Francisco, CA 94117. Adeel Ahmad, 700 Steiner St. #202, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/7/07. Signed Adeel Ahmad, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on December 3, 2007. **December 12, 19, 26, 2007, January 2, 2008. L#421102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307743-00 The following person is doing business as **SUNSET STUDIOS**, 1366 18th Ave., San Francisco, CA 94122. Dan Esser, 1366 18th Ave., San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/7/07. Signed Dan Esser, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on December 7, 2007. **December 19, 26, 2007, January 2, 9, 2008. L#421201.**



FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307792-00 The following person is doing business as **PAUL WERMER SUSTAINABILITY CONSULTING**, 2309 California St., San Francisco, CA 94115. Paul Wermer, 2309 California St., San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date December 3, 2007. Signed Paul Wermer, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 10, 2007. **December 19, 26, 2007, January 2, 9, 2008. L#421202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307659-00 The following person is doing business as **UT HAGE TRUST**, 563 Webster St. Suite F, San Francisco, CA 94117. Randall J. Sloan, 563 Webster St. Suite F, San Francisco, CA 94117. This business is conducted by a business trust. Registrant commenced business under the above-listed fictitious business name on the date November 1, 2007. Signed Randall J. Sloan, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on December 14, 2007. **December 19, 26, 2007, January 2, 9, 2008. L#421204.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307890-00 The following person is doing business as **FLYING CACTUS RECORDING STUDIO**, 563 Webster St. Suite F, San Francisco, CA 94117. Randall J. Sloan, 563 Webster St. Suite F, San Francisco, CA 94117. This business is conducted by a business trust. Registrant commenced business under the above-listed fictitious business name on the date November 1, 2007. Signed Randall J. Sloan, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on December 14, 2007. **December 19, 26, 2007, January 2, 9, 2008. L#421205.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0307923-00 The following person is doing business as **THE SHEFMAN LAW GROUP**, 604 Mission St. 6th Floor, San Francisco, CA 94105. Lenore Rae Shefman, 604 Mission St. 6th Floor, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Lenore Rae Shefman, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on December 18, 2007. **December 26, 2007, January 2, 9, 16, L#421302.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544542. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sara Nur Nisha for change of name. TO ALL INTERESTED PERSONS: Petitioner: Sara Nur Nisha filed a petition with this court for a decree changing names as follows: Present Name: **KHUSBOO SEENA CHETTY** Proposed Name: **ZAINAB NISHA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan 15, 2008. Time: 9:00 AM room-218. Signed by David L. Ballati, Presiding Judge on Nov 9, 2007. Endorsed Filed, San Francisco County Superior Court of California on Nov 9, 2007 by Gordon Park-Li, clerk. Christina Bautista Deputy Clerk. **December 12, 19, 26, 2007, Jan 2, 2008. L#421104.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544580. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ireenjill L. Castillo for change of name. TO ALL INTERESTED PERSONS: Petitioner: **IREENJILL L. CASTILLO** filed a petition with this court for a decree changing names as follows: Present Name: **IREENJILL L. CASTILLO**. Proposed Name: **IRENE JILL CASTILLO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 07, 2008. Time: 9:00 AM room-218. Signed by David L. Ballati, Presiding Judge on Nov 21, 2007. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2007 by Gordon Park-Li, clerk. Deborah Steppe Deputy Clerk. **December 12, 19, 26, 2007, January 2, 2008. L#421103.**

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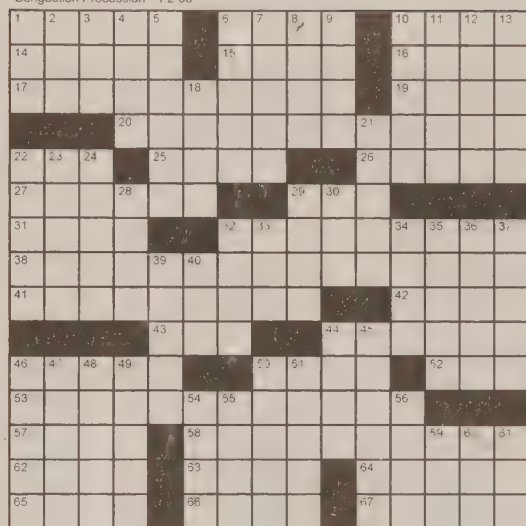
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WILLIE

SPCA

Ink Well by Ben Tausig

"Congestion Procession" 1 2 08



Across

1. Regimen created by Billy Blanks
6. Test with orgo questions: Abbr.
10. Burmese river in a 1957 film title
14. Attempt to consummate a date
15. Kill-killed connector
16. "Say it ain't so!"
17. Beginning of a conformist judge's axiom?
19. Car window application
20. Very high demand for a British pale ale?
22. ___-mo
25. Coming-of-age movie subject, perhaps
26. Ioll units
27. 3.26 light-years
29. Suffer
31. End in ___ (be headed to overtime, perhaps)
32. What pink plastic flamingos may signify
38. Display a cute little pet for Emmy-winner Arthur?
41. Places that might have troughs
42. 1982 Jeff Bridges picture
43. Elected ones
44. Categorize
46. "On the Bank of the Seine, Bencecourt" impressionist
50. "Bohemian Rhapsody" addressee
52. Extreme degree
53. Barnyard delivery?
57. Johnson
58. Occasion for mini hoagies?
62. Redwood, e.g.
63. "Ah, well . . ."
64. Low-end wine, familiarly
65. Tell all, with "up"
66. X-ray units
67. Switchback features

13. Smidgens
18. Time unit in a physical chem. lab
21. MC Kweil
22. Involuntary twitch
23. Shop class shaper
24. Where Betelgeuse is
28. Hand-tailors?
29. Essen exclamations
30. "Beats" Tina to Death" (December 13, 2007 New York Post headline)
32. New Mexico art colony
33. Balance display
34. Wild
35. Subject of the book "Power Failure"
36. Take, as snuff
37. Korg product, casually
39. Pitcher with a filter
40. Age
44. Latin 101 conjugation
45. Private tribute?
46. Planner letters
47. Chicago hub
48. South American pipsqueaks
49. Liminal arcas
50. "Sorry!"
51. 1989 James Cameron sci-fi thriller, with "the"
54. Building beam
55. "I can't heceaaaar you!"
56. Goes out, as the tide
59. Put down, slangily
60. Exist
61. NFL accumulation

Last week's solution

A	F	G	H	A	N			K	R	I	S		S	M	S
C	A	M	A	R	O			W	A	D	E		T	I	E
K	A	T	I	E	S	P	A	D	E	P	U	R	S		
			R	A	Y	O	N		S		Z	E	U	P	
A	C	I	D			R	Z	A		A	B	A	S	E	
L	E	V	I	S	J	E	A	N	S		E	K	E	D	
F	R	E	E	O	F	S	T	I	C	K					
A	A	S		O	K	D	S	N	L		L	O	U		
			S	T	J	O	E	E	A	T	I	N	G		
O	L	E	O		R	O	L	A	X	W	A	T	C	H	
S	E	X	U	P		M	M	L		B	E	F	S		
A	G	A	T	H	A			U	I	N	I	A			
G	U	C	H	I	S	U	N	G	L	A	S	S	E	S	
E	M	T		I	A	N	D		C	I	C	A	D	A	
S	E	A		E	N	D	O		S	L	O	W	U		

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double team psychic dream

JAN. 2-8

ARIES

March 21–April 19

This is a week of beginnings for you. They are colored by sadness and loss, but the feeling of newness is there as well. It would benefit you to focus on it. Choosing to put the past behind you and move forward isn't delusional or a function of denial but a commitment to the better days ahead.

TAURUS

April 20–May 20

Your happiness is the name of the game, Taurus. What makes you happy? Do it. What might make you happy? Give it a whirl. What makes you miserably unhappy? Fire it, throw it away, call it a cab. Remain emotionally open to get the most from this week.

GEMINI

May 21–June 21

It's really important for you to stay checked in with yourself. There is great creative potential around you, and it would be tragic for you to fritter away this opportunity. We know that in your hummingbird body, feelings of inspiration and mania can be indistinguishable, so make sure you're paying close attention.

CANCER

June 22–July 22

Cancer, you need to introduce some subtraction to your equation. What do you need to remove in order to make the healthy choices that will help you move forward? Your load is simply too heavy to sustain right now, so something has to go. The most creative thing you can do is redistribute the weight.

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

LEO

July 23–Aug. 22

We see you worrying about what is tangible. You're concerned about how much is enough and how much is too much. We're here to tell you that all of these questions are nothing but garden-variety scarcity issues dressed up in practicality's clothing. Open up emotionally to the vast awesomeness that is your potential.

VIRGO

Aug. 23–Sept. 22

How can you tell the difference between being an agro boss of a person and being someone bent on taking authority and responsibility? The answer lies in the clarity of your intentions and how flexible you are with other people. Don't be a pushy powermonger. Rather, be humble and clear.

LIBRA

Sept. 23–Oct. 22

The game you're involved in is an ego trap, Libra, and it can't be won. Every time you clear a level, it just restarts — and there you are, battling it out with your crazy self again. Instead, try to creatively balance your ego's needs with those of your more compromising and egalitarian self.

SCORPIO

Oct. 23–Nov. 21

You've got to make sure you're nicely centered right now, because it's going to be crucial to have strong boundaries and be able to communicate what they are in a manner that's clear and kind. Protect yourself and any innocent bystanders from your anxieties.

SAGITTARIUS

Nov. 22–Dec. 21

Sag, don't be like George W. Bush, OK? Don't be all preemptively striking all over the place, acting from your self-defensive, crazy place and making a total mess of something that once had sweet, real potential. Instead, chill out and use the two opposing sides to create a brand-new whole.

CAPRICORN

Dec. 22–Jan. 19

We wish you didn't have to hike through a forest of pain, but you probably do. We wish you didn't have to paddle your little canoe through Lake Discomfort, but in order to get to the other side of an important developmental shift, you'll have to dip your oars in the waters of frustration. Sorry.

AQUARIUS

Jan. 20–Feb. 18

It's hard to have to contend with a wild pile of shit when all you want to do is be pretty and have a good time. We feel you. But as you're cleaning up the crap that's struck the fan of your life, please remember that everything's going exactly as it's destined to.

PISCES

Feb. 19–March 20

You need to be more accepting of the stuff you don't like but that you can't do a damn thing about. Get more proactive and courageous about creating the changes that are in your power to make. Your life is in transition, and if you want the transformation to be graceful, you've got to get with it. **SFBG**

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Hamster dance

By Andrea Nemerson

> andrea@altsexcolumm.com

Dear Andrea:

I have a friend a few years younger than me. We were recently at a bar talking about his girlfriend and my wife. After a time, he confided to me that in the past few weeks he has been having trouble getting it up and was very concerned that he would have to take erectile dysfunction meds for the rest of his life or that he was losing his edge. We are both in our early 40s and in good shape and health.

My answer to him was that he should not panic. It seems to me that as the weather gets colder, the days become shorter, and we set the clocks back, our bodies, which are much more attuned to nature than we are generally aware, prepare for winter and slow down. I noticed that my sleep patterns changed at the visible onset of winter. I've been less interested in sex and other physical activities. I also remember that in the spring, when the days get longer and the sun shines, I get really horny all of the time — or at least I did last spring.

Are there any studies to support my thesis? Is any of this quantifiable?

Love,
Regular Reader

Dear Reg:

Pretty much, yes. What a great question to get on a gloomy winter day just a few days shy of the solstice. Let us thank all the little gods and goddesses for the end of the %#@&%@ darkness, with extraspecial gratitude reserved for Flora, Persephone, Maia, and anyone else who is usually depicted wreathed in posies and scattering petals through the newly verdant forest while the little animals frolic ... ahem. Why do I have spring fever when it isn't even spring?

I'm not sure if there has been any serious research done on humans and libido fluctuation through the seasons, but because the slightest fluctuations in reproductive capacity can cost high-stakes meat producers serious money, plenty of hormone-titer and testicle measurements have been done on bulls and boars and other large horned or tusky beasts, and yes, those characteristics do fluctuate with the seasons, and by quite a bit too. Mostly, though, males get all maleish during their breeding season, whenever that may be, but one of the most striking differences between ourselves and most of our animal cousins is our lack of an estrus cycle and corresponding male big-balls cycle. However ...

It's nice that I happened to mention little animals frolicking, because have I got a frolicking animals story for you: "Sex Ends as Seasons Shift and Kisspeptin Levels Plummet" (at www.eurekalert.org/pub_releases/2006-12/iu-sea122806.php). It con-

cerns a neuropeptide most excellently named kisspeptin. Oh, and it's about Siberian hamsters. Kisspeptin triggers the release of the important reproductive hormones gonadotropin-releasing hormone and luteinizing hormone, without which we (and the hamsters) would not experience puberty, libido (in the hamsters at least), or conception. Hamsters placed in a winterlike environment with short days and low light immediately experience a drop in kisspeptin and with it the hamster equivalent of mojo workin'. Happily, though, the winterized hamsters were just as sensitive to kisspeptin as the summer hamsters were; as the article emphasizes,

"What is really striking is the disappearance of kisspeptin in animals experiencing winter-like days, yet the ability to respond to kisspeptin when we provide it," said Timothy Greives, lead author of the study. "These data show that the disappearance of kisspeptin in the brain is likely critical in turning off reproduction during winter."

So is kisspeptin supplementation the answer to your problem? Oh, I wish, but hormone feedback loops are way too serious and complicated to mess with when we don't know what we're doing, and in this case we truly haven't the faintest. Plus, seen any kisspeptin on the supplement shelves recently? So no, of course it isn't the answer, but I think it's worth paying attention to the fact that we are, as you say, "much more attuned to nature than we are generally aware." We might try adapting to the season by either simply expecting less of ourselves and our partners in the depth of winter — a winter break, as it were — or bringing our opposable thumb-having, tool-using human best to bear on the problem. Try (or rather suggest to your friend that he try) light therapy, as prescribed for seasonal affective disorder. And why do you think the midwinter tropical vacation is so popular? Surely froofy umbrella drinks are available in the frozen north; there must be another, better reason for heading to summerier climes with your sweetie as the days get short and dark. Failing that, we could do what sensible large fauna (and many types of flora too, come to think of it) do when the weather gets nasty: hibernate.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

connections

> women seeking men

HOPE TO HEAR FROM YOU

SF, 38, 5'11", 210lbs, HIV+, employed, outgoing, enjoys casual, cooking and just having fun, looking for sexy similar SM, understanding and sincere to get to know, share friendship and maybe something more. **T247312**

ATTRACTIVE ACTRESS...

In East Bay seeks gentleman, 50-65, for good times. I like walking on the beach, in the hills and in the mountains, movies and music. How about you? **T179537**

LOVE TO DANCE?

SF, 50, outgoing, friendly, loves smiling, home life, family, music, likes reality shows, home improvement, vacationing, casual dining in, fine dining out and snuggling. ISO good-hearted Christian man, who is kind, humorous and a handy man type. Possible LTR? **T226907**

ONCE SPECIAL MAN

SF, 58, kind, attractive enjoys playing the piano, sightseeing, cruises and traveling, life and people. Seeking SWM, 48-65, to share interests and companionship. **T208457**

LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWM, 51-69, for companionship. LTR. **T547885**

FRIENDS FIRST

SF, 54, 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **T1432919**

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic, gentleman, 70+, to share life with. **T861416**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **T851638**

SCORPIO

SF, 56, swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. **T247003**

CURVY, ACTIVE, MATURE LADY

Attractive, educated German-American lady, 57, long blonde hair, blue-green eyes, with grown children, seeking respectful, respectable SM, 40-60, preferably Middle Eastern, Jewish, or East Indian. South Bay area preferred. **T3965249**

SWEET AND SINGLE

Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **T434857**

LETS SEE

WHERE THE ROAD LEADS

Easygoing SWF, 65, care, party, active, homeowner, enjoys dining out, sports, movies, music, boating, etc. Seeking honest gentleman, 60-69, with integrity, N/S, with similar interests for companionship. **T916677**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/W/M, 55-63, N/S. Prefers San Francisco area. **T651494**

SEEKS FUN & FRIENDSHIP

SF, 47, friendly, feminine, sophisticated, personable, bright and artistic, passion for camping, dining, beach walks, quiet times home, biking and more. Seeking like-minded SM, 30-39, for friendship, fun times, and possible LTR. **T248376**

I KNOW YOU'RE OUT THERE

Energetic, happy hard-working SF, 55, loves sports, news, weekend getaways, healthy foods, more. Wishing to meet an energetic, happy, lively Scorpio male, who wants to enjoy life. **T226320**

HERE I AM!

SF, 49, friendly, fun-loving, funny, loves home improvement, sports, movies, weekend getaways, cozy times, quiet nights at home, ISO loving, adventurous SW/M, 45-55, for friendship and dating. **T226295**

INTEGRITY

SF, 50s, educated by trade, intelligent, kind and eclectic, loves music, tv/home, (Smallville) weekend getaways, long road trips, cozy times home. Seeking kind, giving man who's sensitive and open, to share possible LTR. **T226902**

LIVE, LOVE, LAUGH

SF, 40s, nurse, open-minded and compassionate, funny, high-hearted and adventurous, loves singing, travel(local/international) laughter, game shows, home improvement, weekend getaways, and love. Seeking attractive, affectionate DSM, 35-58 for possible LTR. **T226910**

FRIENDS AND FLOWERS

SF, 65, RN, sincere, fun-loving and enthusiastic, loves reading, American Idol, news, road trips, vacationing, weekend getaways, healthy eating, ISO communicative, loving man with passion for dancing, to share possible LTR. **T226912**

SHARE SOME LAUGHTER

Retired, light-hearted SWF, 60, merry, fun, unpredictable, Audrey Hepburn looks, with interest in magic, travel, oldies music, tv(Desperate Housewives) fine dining, nice company. Wishing to meet similar, open-minded gentleman, 55-62 for friendship that could lead to possible LTR. **T226922**

> men seeking women

WORTH THE CALL

Outgoing, active Italian SM, 46, enjoys cycling, Italian food, working on cars, meeting new people, and good times. Looking for open-minded SF, to share talks, friendship, fun and new adventures. **T247450**

SWM, 41, 6', 210lbs, average, in search of older woman, who's active, to have fun with, go to the movies or grab some dinner. Call me! **T162303**

HELLO THERE

SM, 56, 5'8", sociable, sincere and affectionate, looking for a kind woman to share the last part of my life. Will it be you? **T245733**

WAITING FOR YOU

SBM, 31, 5'8", 170lbs, dark complexion, looking for beautiful, caring sweet woman, who's down-to-earth and knows how to enjoy all life offers. **T246691**

GREAT TIMES AHEAD

SM, 48, compassionate, bright, with mischievous streak, nurturing and loving, enjoys music, walks, the beach, museums, good food, reading, dancing and travel. ISO similar, sincere SF, 46-55, for possible LTR. **T220363**

SOMEONE TO CARE FOR

SAM, 29, seeks SM, 29-40, N/S, with a good heart, to get to know. Friendship or more. **T248451**

SEEKING BUSY GRANDMA

Sweet quality lady
SBM, 68, 5'11", N/S, Capriotti, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, humorous and honest, ISO nice looking, charming, intelligent lady, 50s/60s, Virgo, Gemini, for quality time and more. **T462878**

1 WOMAN MAN

SWM, 57, 5'7", easygoing, honest, hard-worker, good sense of humor, likes barbecues, seeking a woman, 35-50, vibrant, caring, for friendship, possible LTR. **T195178**

SNAP ME UP!

Integrity, wit and courage blended with intellect, heart and a few good dance moves. SWM, Ph.D professional, 50s, slim, fit, good-looking a transsexual man, w/wide array of interests, tall SWF, 45-60, for possible relationship. **T222688**

CASUAL FUN AND MORE

SWM, 63, healthy, fit, intelligent, generous, seeks woman, age open, in Bay area, for ongoing casual encounters and arrangements. **T153006**

DINNER EXPERIENCE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **T882926**

SWB SEEKS SWF

SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **T248405**

WHY WAIT TO CALL?

SM, 55, outdoorsy, caring, friendly, honest adaptable and a little mischievous, loves dancing, travel, the beach, museums, readingspace travel, the paranormal and more. Seeking understanding, compatible woman who enjoys the space for companionship, dating, and possible LTR. **T248377**

WILD AT HEART

Warm at heart, man, looking for like-minded others to explore sensuality and sexuality. Friends with all the right privileges can make the world a better place. Let's try this. **T246516**

ALL LIFE OFFERS

SM, 45, looking for lady to share experiences of what life has to offer one with attitude, personality and vigor, interests to include healthy/fitness, the outdoors, dancing, theater and the love of animals. Age is only a number. **T222534**

> men seeking men

SBM, 5'10", 160lbs, shaved head, handsome, looking for a SM, 29-40, in shape, to spend time with, movies, dining out, good wine and more. **T246967**

LEAN AND MUSCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **T886605**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **T597273**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **T862331**

HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **T753249**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **T891177**

NUDE PSYCHOTHERAPY

Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. **T867597**

FREE MESSAGE

Strong handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **T860940**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **T778621**

NEW EXPERIENCES

Straight SWM, 63, 165lbs, N/S, seeks top for first time experience. I'm clean with a nice butt. **T241655**

> women seeking women

WAS OUT, JUST NOT LOOKING

Direct GF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage. **T178820**

WILL IT BE YOU?

SBF, 53, soft butch, N/S, N/D, construction by trade, likes classical/gospel music, the ocean and camping, seeking a feminine SPF, 35+, who enjoys similar interests, for friendship first, possible LTR. **T199073**

GOOD TIMES AND MORE

SBF, 57, 5'9", full-figured, likes walks, drives and casinos, seeking a SF, 48-61, with similar interest, let's get together and talk over dinner. **T188268**

SERIOUS INTENT

Are you a lesbian 38+, congenial with positive attitude, active, enjoy travel? Small dogs, children? would you like a life partner and not just a one nighter or a date, then here I am. Me: Commitment-minded, optimistic, active GF, 48. **T237159**

> three's company

LOAN ME YOUR WIFE!

Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **T248085**

MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **T276364**

> friends/activities

CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. **T345276**

EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **T228078**

GOOD NEWS FOR SPECIAL MAN

If your plans fell through on Christmas Day at the last minute, come to my family's house for Christmas dinner. Single, senior man, good character requested. This attractive lady will welcome you in holiday friendship. **T135477**

EROTIC COMPUTER

Female domme BBW and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **T802472**

LOOKING FOR SEXY FRIENDS

newly single male, searching for some sexy new friends. I am tall, attractive and very athletic. I keep in good shape, love to have fun and am very open minded. Interested? **T227196**

> kinksters

BEWITCHED, BOTHERED &...

bewitched, SWM, 60, 170lbs, 5'8", looking for soulmate to experience a possible future together, with love, respect and affection as the building blocks. **T247258**

R U A BORED HOUSEWIFE...

looking for some afternoon fun? I'm a married WM, 55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. **T244985**



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